READERS' POLL RESULTS: GUESS WHO RULES THE ROOST!

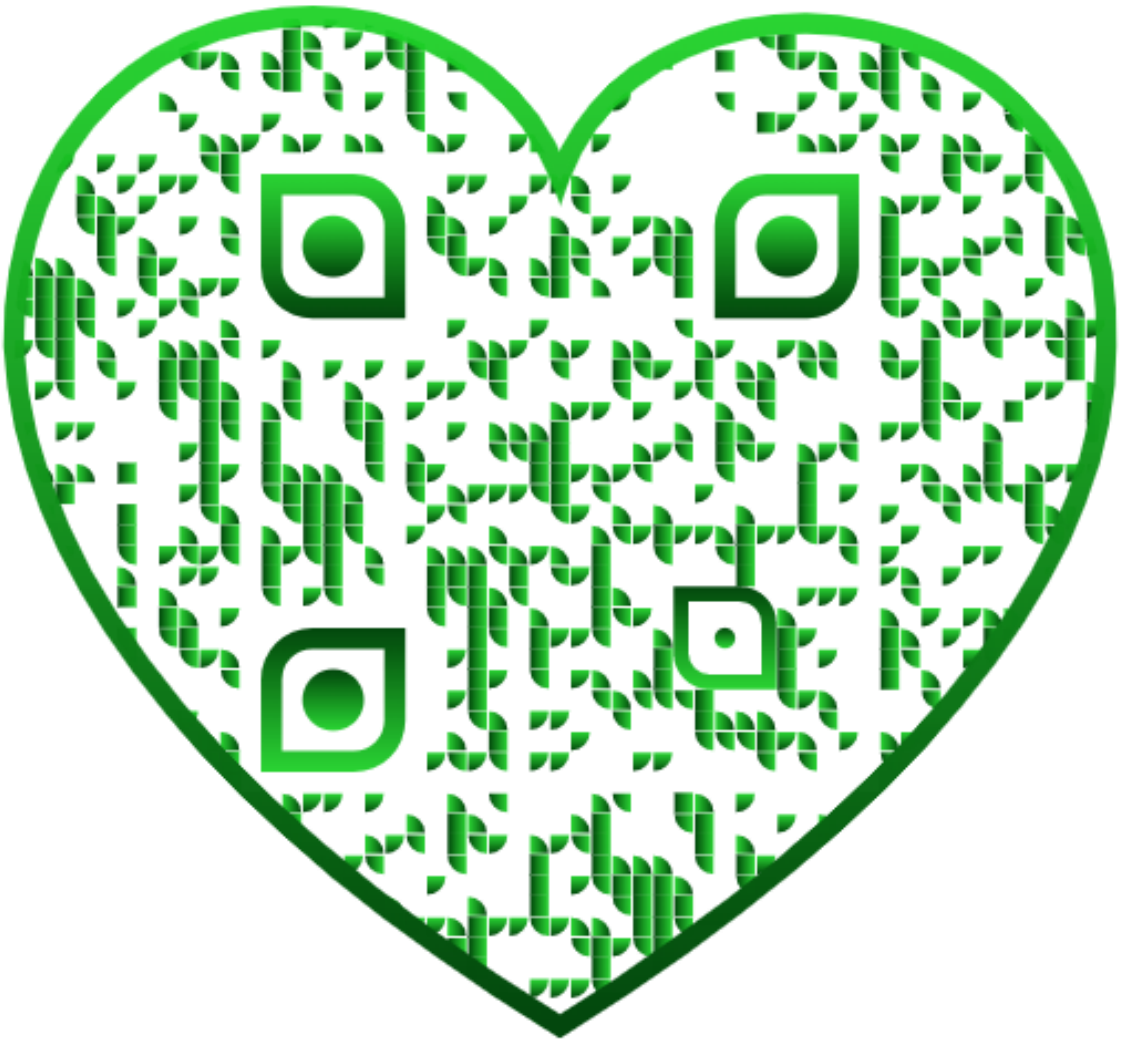
No 140 February 19 – March 4 90p/DM 5.50

KERRANG!

IRON MAIDEN

IRON MAIDEN: pic Ross Halfin

SABBAT
SURVIVOR
MEAT LOAF
HELLOWEEN
WHITE SISTER
EDDIE MONEY
BARCLAY JAMES HARVEST



MAYHEM

FROM BAD TO WÜRZ

■ *STREWTH! If it's not one, it's the other! First there was* ***Lemmy*** *who absconded the* ***Motörhead*** *ranks some time ago to record the single* ***'Stand By Your Man'*** *with the truly duff and rather silly* ***Wendy O. Williams*** *– a venture that destroyed the seemingly indestructible nucleus of the original Motörhead line-up when guitarist* ***'Fast' Eddie Clarke*** *got the hump and buggered off to form an embryonic version of* ***Fastway****. This time, though, it's not phlegm, er, I mean* Lem *doing the moonlighting but rather his chief partner-in-pillage, the worldly-wise and well-to-do* ***Würzel****.*

Yes indeed, latest news from the Kensal Rise kennel (ie. Motörhead's rented house) is that Würzel is to release a solo single on February 23 titled ***'Bess'*** *on the GWR label and, in the words of the man himself, this can best be described as a "soft, sensitive and extremely touching instrumental!". Too right it is! Constructed along the lazy lines of* ***Gazza Moore****'s* ***'Parisienne Walkways'****,* ***Jeff Beck****'s 'The Final Peace' and* ***Snowy White****'s* ***'Bird Of Paradise'****, Würzel's guitar work, to my manic mind, stands alongside the best in town, proving him to be a man of melody with something very positive to say indeed.*

*'Bess' (which is the name of both his Grandmother and his infamous black Fender Stratocaster!) was recorded alongside six other songs at Millstream Studios in Cheltenham just before last Christmas and features two members of an old band Würzel used to be with (****Jerry Ferguson*** *on bass and drummer* ***Simon Moss****) called, for want of a better name,* ***Bastard****!*

"Motörhead came off a European tour and I had the choice of either going on holiday like the others or recording my songs," reckons Würz, telephoning me from, er, the pub. "I used to live in Cheltenham and, well, it just seemed like a good idea to do it then and there. It was good fun really because there weren't any of the normal pressures like having the record company looking over my shoulder and watching the clock."

Funnily enough, the songs he recorded weren't originally intended for release and it was only when Motörhead's manager ***Doug (E) Smith*** *copped an earful that Würzel was, er, persuaded to review the situation. So, of the seven tracks recorded, an initial four will make it onto vinyl straight away – depending, of course, which version of the single you decide to buy. For instance, the seven inch A-side features the lilting melody of 'Bess' whilst the B-side is a frisky rocker called* ***'Long Time Ago'*** *(this one has lyrics written and sung by Würzel). The 12" (club mix!), however, has two different tracks on the flip side:* ***'Midnight In London'*** *and a jazz-rock instrumental called* ***'ESP'****. Good stuff and extremely palatable I can tell you!*

What's more, there are plans, tentative at present, to release a follow-up single should 'Bess' make it economically viable; that song is called ***'Sagittarius'*** *and not surprisingly it happens to be yet another instrumental!*

But does all this mean that Würzel might be considering exchanging Lemmy and his warts for a solo career as a Heavy Metal ***Gordon Giltrap****?*

"Bollocks!" he roars in reply. "All I ever think about is Motörhead and anyway we're more enthusiastic now than ever before. The only thing holding us up at the moment is the fact that ***Phil (Campbell)*** *is still on holiday so if he's reading this can you please ask him to hurry back!"*

'Nuff said! Actually, Motörhead's future plans right now are pretty hectic to say the least. First they're writing the entire soundtrack for a brand new film currently under production with members of the Comic Strip called ***'Eat The Rich'*** *(apparently it's a satirical look at the life and times of a Heavy Metal band, a follow-on in fact from* ***The Bad News*** *success) that will be released in the Autumn. The movie will also feature Motörhead in an acting capacity with special parts being written in for Lemmy and Würzel, so there's every chance that one or both of them might be nominated for an Oscar!*

On the live front, the band commence another European tour in March, running through to April before possibly jetting off once again to America and Canada for more extensive road work. Then, of course, there's the recording of another album to consider . . .

DEREK OLIVER

■ **AEROSMITH** WILL start recording their next, as yet untitled, album with producer **Bruce Fairbairn**/engineer **Bob Rock** in March at Little Mountain Studios in Vancouver, with a release set on the Geffen label later this year.

■ SAN FRANCISCO act **Testament** (formerly known as **Legacy**) have signed a deal with the Megaforce/Atlantic label and are presently working on an album with producer **Alex Peralis** at Pyramid Studios in Ithaca, New York. Titled **'The Legacy'**, it should be released during April.

■ **SLAYER** SEEM likely to be touring the UK in April or May, with a date at London's Hammersmith Odeon pencilled in for May 4.

■ **TYRAN PACE** have just put out a new album titled **'Watching You'** on the Noise label.

■ **CINDERELLA**, the Philadelphia outfit currently enjoying huge success in the States with their debut **'Night Songs'** album, may well be undertaking a headline tour of the UK in April.

As far as the support band goes, a number of names are already being mentioned including **Brighton Rock**, who have just released their new album, **'Young, Wild And Free'**, through WEA Records in the UK. For review see issue 136.

■ **GARY MOORE** has recruited former **Black Sabbath** drummer **Eric Singer** for his forthcoming European tour.

Sabbath are currently working on a new album; as yet though no details are available. In addition, the personnel involved with the band also remains a mystery, with rumours suggesting that lead vocalist **Ray Gillen** may also be about to depart or indeed already out of the group.

COVER PLUS

■ **WHITESNAKE** (LEAD vocalist **David Coverdale** pictured right) will be issuing their long-awaited new album on the Geffen label in the US/Liberty in the UK at the end of March. Titled **'Whitesnake'**, it was produced by **Mike Stone** (basic tracks)/**Keith Olsen** (who worked on the vocal tracks and also mixed the LP) and will feature the following tracks: **'Still Of The Night'**, **'Crying In The Rain'** (new version), **'Here I Go Again'** (a new version that might well not appear on the British release), **'Bad Boys,' 'Is This Love?'**, **'Give Me All Your Love'**, **'Children Of The Night'**, **'Straight From The Heart'** and **'Don't Turn Away'**.

The LP was recorded at Little Mountain Studios in Vancouver and Compass Point Studios in Nassau.

The band will shortly be going out on tour, although it has yet to be ascertained whether they will begin roadwork in Europe/UK or the US. As far as the personnel involved is concerned, it now seems virtually certain that **Neil Murray** (bass), **John Sykes** (lead guitar) and **Aynsley Dunbar**

(drums), who have all contributed to the album, won't be touring with the 'Snake. Although it still remains to be officially confirmed, it seems that either **Vivian Campbell** (ex-**Dio**) or **Adje Vandenberg** will be joining the band as the new guitarist. As for the rhythm section, it has been suggested that **Tommy Aldridge** (drums) and **Rudy Sarzo** (bass) would be replacing the Murray/Dunbar axis, however according to Sarzo he and Aldridge have only been contracted to appear in a video for the song 'Still Of The Night' and won't be following this up with any other Whitesnake commitments.

In fact, Sarzo and Aldridge appear on a new album titled **'Project Driver – M.A.R.S'**, which has just been issued by the Shrapnel label in the US/ Roadrunner in Europe. Produced by **Mike Varney**, it also features **Tony Macalpine** (guitar) and **Rob Rock** (lead vocals) and represents the sole vinyl offering from the now-defunct **Driver**. Since then, the Sarzo/Aldridge team has put together a new group called **NRG** (although a name change is entirely possible) with **Zeus** (lead vocals), **Lanny Cordolla** (guitar – most recently with **Giuffria**) and **Phil Lupo** (keyboards). This outfit hopes to sign a major recording contract very shortly.

■ **SHY** ISSUE a new single, **'Break Down The Walls'** (co-written with **Don Dokken**), through the RCA label on March 2. This will be available in seven inch/12" formats, with a track titled **'Talk To Me'** featured on the B-side of both and **'Only You'** as the extra cut on the latter.

All three songs were produced by **Neil Kernon** and the first two will be present on the band's forthcoming, as yet untitled, album, due out in May.

SHADY BUSINESS

■ CONFUSION PRESENTLY surrounds the future of **Wrathchild** lead vocalist **Rocky Shades** (pictured above).

The *Kerrang!* office was contacted recently by a representative from punk/ Hardcore band **Discharge** claiming that Mr. Shades has accepted an offer from the group to join them, thereby relinquishing the hair gel and lipstick gloss for Doc Martens and cropped hair. It was even suggested that he would be using his real name of **Rob Berkley**.

However, when Wrathchild bassist **Marc Angel** was phoned about the situation, he stated that whilst Discharge had indeed offered Rocky the job as their new lead singer, nonetheless no agreement had yet been reached on the matter.

"As I understand it, all that's on offer is a supposed tour with Discharge; as far as Rocky actually leaving Wrathchild for good is concerned, I believe the situation is still 99 per cent retrievable.

"And if Rocky *does* stay with us, it will be because he still has 110 per cent commitment and enthusiasm for the band. I believe that's how he feels towards this outfit, but if Discharge want to borrow him for a few weeks when we're not doing anything then that's fine by us."

Wrathchild's future plans are still shrouded in mystery. It seems that the legal complications between themselves and Heavy Metal Records (now known as FM/ Revolver) who issued the band's debut album **'Stakk Attakk'** in 1984 have yet to be resolved, and whilst the group do seem to have (in their words) "a dynamite set of songs, a new look and even more ideas than before", nonetheless nothing can be undertaken until this situation is finally resolved.

LOAF LINES

■ *WHERE, I WONDER, matter-of-factly, might one come by a gun in this city? A big one, say a Magnum .37 or .44?*

The man eases back into his seat of sacking and car tyres. He smiles a smug, self-satisfied grin and flicks a wayward straggle of long, unkempt hair back over his shoulder. His bulk is kept intact by a denim waistcoat and shirt.

I wouldn't know, I don't sell things like that, he says, but I know he's lying. I can tell. He masks the deception well, he's practised, he's smooth, he's very good.

Oh, I know, I know, I assure him, but if one wanted to buy such a gun, where could one go? I play with the edges of the 100 dollar bill and his eyes flicker, almost imperceptibly, away from my face and onto the note. I know I have him now, like a barracuda I have played him and now I know I can bring him in.

An address, he says.

I raise an eyebrow. No further words are necessary. He scratches the words onto a scrap of paper. I smile. I tuck the bill into the folds of his shirt and walk away. We may never meet again.

*Now, if you're wondering what ths f**k's going on let me explain. That scene was played out a few weeks ago in an episode of the American cult TV series **'The Equalizer'**. **Edward 'Callan' Woodward** is tracking down a rogue vigilante through the streets of New York. He needs information on the acquisition of the above mentioned weapon (more commonly associated with **'Dirty' Harry Callahan**) so, naturally enough, he approaches the appropriate fence, in this case a reprobate by the name of **Meat Loaf**.*

This may only have been a bit-part for Meat Loaf (above, no stranger to the silver screen), but now that he's back in more familiar rock 'n' roll surroundings he is very much the star *of the show.*

*That show has now hit Britain and Meat will be pulling his entourage around the larger concert halls to showcase his latest waxing, **'Blind Before I Stop'** (an album I rave reviewed back in issue 130 – "some people say it's the best thing I've ever done," said Meat, and they'd be pretty close). Now Meat may have dispensed with the services of the utterly divine **Kati MacLoaf** (Kati, what has become of you?), but back in the fold is ace axeman **Bob Kulick**! And you may rest assured that the usual Meat dramatics will be on display backed up by an impressive array of sidekicks.*

The tour kicked off at the Brighton Centre on February 14 and climaxes with two sold-out nights at Wembley Arena on March 1/2. Now, if you happen to have tickets for either of these two shows and you also happen to possess a particularly loud voice I recommend that you shout very loudly between numbers. Meat, you see, will be recording these shows for a potential live album ("I figured it was about time") for release later this year.

Meat hits these shores hot off the tail-end of a US tour, but the question is: can he top the all-consuming greatness of his last outing?

*The Meat Loaf touring band consists of: **Bob Kulick** (guitar), **Alan Merrill** (guitar), **Steve Buslowe** (bass), **Frank Doyle** (keyboards), **Chuck Bürgi** (drums – ex **Rainbow**) and **Amy & Elaine Goff** (backing vocals).*

*Meat has added Sheffield City Hall to the itinerary on February 26 and will be appearing on the Channel 4 late-night chat show **'The Last Resort'** on the following day (Feb 27) as well as on **Thames TV**'s new afternoon show **'Meltdown'** on March 19. By that time Meat will have left the country and be touring Europe before heading off to Israel!!*

*And, STOP PRESS!!!!, it's just been announced that Meat Loaf has entered the **Guinness Book Of Records**!! No, not for Insider Dealing, but the greatest number of weeks in the UK album chart. The record was previously held by **'The Sound Of Muzak'** which notched up an impressive 381 consecutive weeks since its release in 1965. Now Meat has stormed the barricades (or should that be* hills*?) with **'Bat Out Of Hell'** which last year clocked up no less than 384 weeks (and as far as we know is still there!). Sadly, **Julie Andrews** was unavailable for comment.*

DAVE DICKSON

MORE MAYHEM OVER PAGE

MAYHEM

FROM PREVIOUZ PAGE

ROCKIN' ROBERT

■ FOLLOWING OUR 'Screen Dreams' article in issue 138 about **Bernie Marsden** and **MGM**, we should like to make it clear that *Kerrang!* does not endorse Bernie's views about **Robert Hawthorn** (pictured above) and that he was expressing a personal opinion.

Furthermore, Rob has pointed out that he resigned from **Alaska** of his own volition to pursue a solo vocal career.

There has, of course, never been any question in our minds about Rob's vocal ability and fans are referred to our back numbers for previous reviews of Rob. We wish Rob the best of luck in the future.

■ **AGENT STEEL** have made some significant changes to both their line-up and location. The band have now moved from Los Angeles to Florida and joining long-term members **John Cyriis** (lead vocals) and **Chuck Profus** (drums) are **J.Weslord/James Murphy** (guitar) and **Richard Bateman** (bass).

SWISS & SHOUT

■ *AFTER A brief hiatus,* ***Krokus*** *are preparing to launch themselves back into the fray with a new line-up. Joining lead vocalist* ***Marc Storace*** *(pictured right), lead guitarist* ***Fernando Von Arb*** *and rhythm guitarist* ***Mark Kohler*** *are bassist* ***Chris Von Rohr*** *(who returns to the band having been sacked a couple of years back) and drummer* ***Danny Crevilli*** *(a Swiss guy who was previously in a local act called* ***Killer*** *with Von Rohr and also once played in a group with Kohler).*

Talking about these changes Storace commented: "Our previous bassist ***Tommy Keiser*** *really didn't work out. He just wouldn't work hard enough and lacked the musical depth we were looking for. And as for drummer* ***Jeff Klaven****, well he was fed up with touring; he just wants to concentrate on his songwriting now.*

"Danny came into the band without the need for any auditions because both Chris and Mark knew him and the fact that he's Swiss means that Krokus are back to being of one nationality again, which is great. Moreover, we're now based entirely in Solothurn, Switzerland."

Von Rohr's return is the culmination of a gradual rehabilitation of the bassist following the rather damaging manner of his original dismissal. In recent times he began to make contact with both Storace and Von Arb, burying the hatchet along the way. But it took a tragedy to bring them to the realisation that Von Rohr was the man for Krokus.

Just before last Christmas, former band guitarist ***Tommy Keifer*** *(who is featured on both the* ***'Metal Rendezvous'*** *and* ***'Hardware'*** *albums) hung himself due to, apparently, a state of depression that had been going on for years. Keifer had come close to dying from drugs overdoses on three previous occasions and for months before his suicide would go down into his cellar and just sit staring at*

the walls with a glass of wine in one hand. Anyway, this devastating event naturally brought out all the Krokus personnel for the funeral and it was there, it seems, that the burgeoning relationship between Von Rohr and his erstwhile colleagues was cemented.

The plan now is for the five-piece to begin work in Solothurn on a new album. And this time it will be self-produced.

"We want to get back to being a much heavier band than on recent albums," says Storace. "Our last studio LP, ***'Change Of Address'****, suffered from a very bad production (by* ***Tom Werman****) and this, coupled with the awful sleeve, led to it failing to sell as many copies as both ourselves and Arista Records (the band's label) expected."*

Krokus' problems were compounded when their US tour was hit by poor ticket sales, leading to plans for a headlining trek being scrapped in favour of selected support slots with groups such as ***Judas Priest****.*

"I can't hide the fact that we didn't do any business live in 1986. But you've gotta remember that there were about 40 bands going out at the same time as us, which badly affected everyone. On top of this Mark Kohler contracted a bad elbow problem which meant that we had to postpone a lot of dates, and then as if this wasn't enough MTV got things all wrong by announcing that we'd cancelled the entire tour instead of just postponing everything, which didn't help matters at all."

The new album, as yet untitled ("We have got a new motto though: The axe is back!"), should be released during May and will feature such new material as ***'Under Attack'****. Some of the songs will be written by Storace/Von Arb and some by Storace/Von Arb/Von Rohr and keyboards wizard* ***Jorg Naegeli*** *(the band's original bassist and the man responsible in part for the sounds on 'Metal Rendezvous') may well return in some capacity too.*

Following the LP's release, Krokus will once again be taking to the road, this time starting with dates in Germany and Switzerland. "I know we keep saying that we're gonna tour Europe, but on this occasion it will happen, I promise. No-one is gonna talk us out of doing it this time around, as has happened in the past."

Before Krokus storm the gates though, there will be a Chris Von Rohr solo album put out through Arista in Switzerland ("It's very bluesy," explains Marc), and Fernando Von Arb has been keeping busy by producing the debut single for Arista's latest female vocalist ***Jane Bogart****, a 19-year-old Swiss gal who also happens to be Storace's girlfriend! The song is titled* ***'No More War'*** *and should be issued soon.* MALCOLM DOME

FOOTNOTE: Arista have just issued the band's first live album, ***'Alive And Screamin''****, in the UK.*

JOE LYNN'S RETURN

■ **JOE LYNN TURNER** (pictured right) has now parted company with the Elektra label but hopes to start recording his second post-**Rainbow** album in mid-March. The vocalist is currently talking with a number of different labels and promises that the next LP will *definitely* be more guitar orientated, more heavy rock than his previous **'Rescue You'** outing, with **Tom Allom** (best known for his work with **Judas Priest**) a possible production partner.

While still on the Elektra roster, Joe did actually start work on a new album; he went into the studio with one **Joe Chicarelli**, a producer suggested by the label, and *hated* the direction things were taking, happy with the new songs but less than happy with the man behind the boards. Joe wanted it to be a pure rock'n'roll

record, and Chicarelli . . .

Joe told Elektra how he felt and they agreed the choice of producer had been a mistake; much discussion followed with the chairman of the label eventually taking charge and deeming that the project should be placed on ice.

"They wanted to freeze me," says Joe graphically, "but I didn't want to be frozen!"

Oh no. What Joe *did* want was another producer, someone like **Jeff Glixman**, a good 'guitar man', to re-do the album straight away.

Elektra, however, preferred to wait which made a split between the two parties inevitable. It wasn't long in coming . . .

Joe is now a free agent and with a whole host of new material ready and waiting to go (including a song called **'Number One'**, co-written with **Lee Aaron**, and another, **'Rage Of Angels'**, penned for him by **Desmond Child** and **Jon Bon Jovi**) is hoping to make this an album to be reckoned with, more of a genuine *band* project than the last one.

"Oh, that record had all the guts ripped out of it," he reflects, "but now I've got a real guitar hero, a guy called **Tony Bruno**, so they'll be plenty of guitar playing, you count on that!"

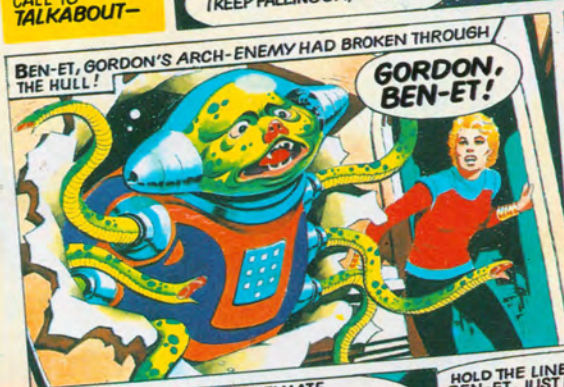
Incidentally, Joe recently made an appearance in a US TV movie called **'Blue DeVille'**, watched I'm assured by over 13 million people. He played **Eric Fury**, lead singer with the **Waterfront Band**, an OTT rock star with lots of make-up and hairspray. By all accounts, he was very convincing . . .

DANTE BONUTTO

MORE MAYHEM PAGE 6

INTERGALACTIC GORDON Triumphs with TALKABOUT

THE STORY SO FAR: OUR INTREPID SPACE HERO **GORDON** AND HIS COMPANION **ELSE** ARE TRAVELLING THROUGH THE UNCHARTERED FRONTIERS OF THE UNIVERSE IN SEARCH OF LIGHT ENTERTAINMENT. THEY HAVE BOTH JUST MADE A CALL TO *TALKABOUT*—



FOR FURTHER ADVENTURES RING

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OR IF YOU'RE OVER 18

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■ *PICTURED ABOVE is* ***Janet Stevens****, lead vocalist with new London-based quartet* ***Phantasm****. The rest of the band is drummer* ***Dave Du-fort*** *(previously with the* ***EF Band****,* ***Angel Witch*** *and* ***Tytan****), lead guitarist* ***Gary Jones*** *(ex-****Bladerunner****) and bassist* ***Tom Prince*** *(previously with* ***Tredegar****). Ms Stevens herself was formerly a member of US act* ***Flare****.*

The foursome, who intend to add a second guitarist to the line-up, have just completed work on a demo with producer ***Guy Bidmead*** *and will be appearing at London Marquee Club on March 1.*

MAYHEM

FROM PAGE 4

■ **REO SPEEDWAGON** have just issued their latest album, **'Life As We Know It'**, on the Epic label in the US; a UK release date is tentatively set for April 6. Co-produced by band members **Kevin Cronin** (lead vocals), **Gary Richrath** (lead guitar) and **Alan Gratzer** (drums) with **David Devore**, it has the following track listing:

Side One: **'New Way To Love'**, **'That Ain't Love'** (currently in the American singles chart), **'In My Dreams'**, **'One Too Many Girlfriends'** and **'Variety Tonight'**.

Side Two: **'Screams And Whispers'**, **'Can't Get You Out Of My Head'**, **'On The Edge'**, **'Accidents Can Happen'** and **'Tired Of Getting Nowhere'**.

■ **U2** WILL release their long-awaited follow-up to **'The Unforgettable Fire'** album on the Island label during March. It's titled **'The Joshua Tree'**, but as yet no more details are available.

■ **ZODIAC MINDWARP & THE LOVE REACTION** have recruited a new guitarist, **Flash Spectrum**. The group (with **Trash D. Garbage** on bass) are now a five-piece.

■ **ASIA** HAVE just completed work on a new song with producer **Giorgio Morodor**. This is expected to be included on the soundtrack for a new **Sylvester Stallone** movie and may also be issued as a single. Titled **'Gypsy Soul'**, it will probably be included as a bonus cut on the forthcoming **'Best Of Asia'** compilation LP, also set to include three numbers from each of the band's three albums to date (**'Asia'**, **'Alpha'** and **'Astra'**).

■ **HONEYMOON SUITE** have just recorded a new song titled **'Lethal Weapon'** with producer **Ted Templeman** in Los Angeles. This will be the title track for the latest **Mel Gibson** movie.

■ *PICTURED ABOVE is the new line-up just announced by Bristol band* ***Onslaught*** *(from left):* ***Steve Grice*** *(drums),* ***Sy Keeler*** *(lead vocals),* ***Nigel Rocket*** *(lead guitar),* ***Jason Stallard*** *(rhythm guitar) and new boy* ***James Hinder*** *(bass – he replaced* ***Paul Mahoney*** *who left the band for 'personal reasons').*

This reshuffled pack intend to begin work shortly on a new album and the result (set for release through the Under One Flag label later this year) may well be a double LP.

■ **ERIC MARTIN** will issue his second solo album, **'I'm Only Fooling Myself'**, through the Capitol label in the US on February 26; as yet no UK release date has been set. Produced by **Richie Zito** at Oasis Studios in Los Angeles, it has the following track listing:

Side One: **'These Are The Good Times'**, **'If You Believe Me'**, **'Every Time I Think Of You'**, **'I Can't Relax'** and **'I'm Only Fooling Myself'**.

Side Two: **'Confess'** (produced by **Rick Nowels**), **'Unfinished Business'**, **'Crazy World Like This'**, **'This Is Serious'** and **'Gonna Make A Lover Out Of You'**.

Among the musicians featured are **Micky Curry** (drums – who has worked with **Hall & Oates** and **Bryan Adams**), **Nathan East** (bass – who has been associated with **Eric Clapton**), **Arthur Barrow** (keyboards – ex-**Frank Zappa**) and Zito/**Tim Pierce** (guitar – the latter has been involved with **Rick Springfield**).

■ **MAGNUM'S** APPEARANCE on **'The Tube'** has now been postponed from February 27 to March 6. It has also been announced that **Heavy Pettin** will be opening for Magnum on their forthcoming UK tour with a new album and single (probably a track titled **'Romeo'**) to follow.

■ **MADAM X** (pictured above) are currently on the road in America, travelling with a semi-tractor trailer truck, a 12-strong road crew and, uh, a large head, centre-stage in the photo and an integral part of their updated X-rated show.

The band, who started this tour on the US East Coast in late January, now have two new members in the line-up: drummer **Mark McConnell** and vocalist **Sebastian Bach** (first and second left, respectively) who, according to guitarist **Maxine Petrucci**, are working out well and have strengthened the group considerably.

"So far," she says, "the new Madam X (the line-up is completed by bassist **Chris Doliber**) is going over fantastically great!!!! We're heavier but of course more melodic; we're *not* playing baby songs! We're more sex, fun and rock'n'roll – and a lot more obnoxious too!!"

The band will be out on this self-financed tour until March, at which point they plan to play some showcase dates in Los Angeles in the hope of signing a new record deal (and getting somebody else to pick up the bills!). And after that?

"We're ready to come to Europe," assures Maxine, "to make everyone hot and horny. Tell the people that Madam X is *cumming!!*" DANTE BONUTTO

MORE MAYHEM PAGE 38

Alan David-Tu. One of a series of illustrations commissioned by TDK

B.M.R.B. Market Research May '85 – April '86.

TDK SELLS THREE AUDIO CASSETTES TO EVERY ONE SOLD BY ANY OTHER MANUFACTURER.

'Rat Out Of Hell

On a budget of just £10 (!) SABBAT (no relation) have produced a 'simply brilliant' three-track demo titled 'Fragments Of A Faith Forgotten'. PAUL MILLER sings the praises of this unsigned Nottingham Black Metal quartet and proclaims 'em to be 'the most exciting UK act to hit these pages in a long, long time'

IN HIS RELATIVELY short time in *Kerrang*sville, Don Kaye has proved himself to be the Derek Oliver of Thrash, such is his depth of knowledge and Bushellesque suss in all things Metal.

But, most importantly, he has revealed the uncanny ability to reach into a pile of hopeful demos and pluck a truly excellent band from the depths of obscurity. And never has his talent been more eloquently displayed than back in issue 135 of this very mag when, from across the pond, he selected Nottingham quartet Sabbat for a prominent window display in his eminently readable *Deathvine* column.

Y'see, I firmly believe, in terms of the heavier end of the spectrum at least, that Sabbat are the most exciting UK Metal act to hit these pages in a long, long time. And I'm not the only one with that view either. Geoff Barton, head honcho of this parish, considers them pretty hot property, and Germany's Noise Records – home for the likes of Celtic Frost and Voivod – are already showing an interest in the band, even to the extent of hauling ass to our shores in order to check 'em out in a live situation.

So, just who the hell *are* Sabbat anyhow?

SABBAT (NOTHING whatsoever to do with Black Sabbath) are a very young (average age 19) Black Metal wholesome foursome from the Nottingham area who've been together for a little over one-and-a-half years. The band – Martin Walkyier (vocals), Andy Sneap (guitar), Frazer Craske (bass) and Simon Negus (drums) – have thus far produced just one demo, the simply brilliant 'Fragments Of A Faith Forgotten', which totally belies the fact that it was laid down on a four track recorder on a budget of just £10!

The demo features three prime doses of complex (almost Mercyful Fatesque in their composition) Speed Metal. 'A Cautionary Tale' and 'Hosanna In Excelsis' constitute Side One, but it's 'For Those Who Died' on t'other side that really sets the hairs tingling on my spine. Long, drawn out Metallic passages are the name of Sabbat's game, as the rhythms almost turn themselves inside out and Martin adds what are positively the most convincingly evil sounding vocals I've yet to hear. It's that truly unique touch that makes the band so special in my book.

When I arranged to meet Sabbat at Victoria Coach Station (the trappings of success have yet to come to this band!) the image that I had of them in my mind (and, indeed, their promo pics where they look like Venom circa 'Welcome To Hell') was far from how the actual band looked. Indeed, I even walked past them once, such was their total dissimilarity to my preconceptions.

Far from being a bunch of worldly, loud-mouthed, self-opinionated egotists, Sabbat couldn't have been quieter and less assuming. Most of the band had never travelled as far south

SABBAT (from left): Andy Sneap, Martin Walkyier, Simon Negus, Frazer Craske

as London before and even getting on a tube train was a real adventure for them. At times, showing them the sights of London (y'know, the Marquee, Shades, the Virgin Megastore and Forbidden Planet), I felt like a school teacher herding and ushering his pupils, such was their open-mouthed wonder.

When we finally settled in a small café in backstreet Soho and switched on the tape recorder over plates of sausage'n'chips (no Music For Nations expense accounts for these boyz) I discovered that the band were a very sound, intelligent and exceptionally likeable bunch. We chatted at great length over a wide variety of subjects; how Nottingham is a haven for Glam bands, the sad decline of Midlands Satanic mob Hell (who were close friends of, and the main inspiration for, Sabbat), how so few people recognised Metallica's James Hetfield when he walked into a Nottingham nightclub one evening, and lots more besides.

But I think what impressed me most about the band was their enthusiasm, naivete, grandiose ideas, fresh-faced honesty and, above all, the fact that they constantly contradicted each other and disagreed over band policy – a true indication that something a little special is going on in the Glam-infested wasteland of Nottingham.

"WE'RE NOT over-the-top Satanic," bassist Frazer is keen to tell me when we finally get to the nitty-gritty and I start the ritual probing for influences. "We're *not* Satanists. It's more theatrical. We're interested in religion and philosophy and it follows that we write tracks about things like that."

"Songs about the Devil are only 10% of our material," agrees Martin who, along with Frazer, writes the lyrics and devises the band's image. "For instance we've got a track called 'Stranger Than Fiction' which is about the mess that everybody's made of the world."

That said, the band's image is still very much on the occult/Satanic side of things and, as that's not where my interest lies, my ability to test out just how knowledgeable the band truly are in this area is severely limited. However, it had crossed my mind to inquire just how vulnerable they'd be if it were Dave Dickson (that well-known consumer of all manner of literature who has cruelly cut chunks out of both Venom and King Diamond in his time) eating sausage'n'chips instead of me.

"We like to know a bit before we go on about it," Frazer assures me. "There's too many people out there going 'Aleister Crowley' and not knowing who the f**k he was."

MARTIN WALKYIER: the Sabbat stage show incorporates 'swords, battleaxes and even a shield that explodes'!

"We're not experts or anything but we've read enough to defend ourselves," Martin reckons.

"Me 'n' 'im went to see Billy Graham (an extremely dangerous American who makes his living spreading the word of God) of our own free will," Frazer tells me. "We could've become Christians, y'know."

"I went with an open mind," Martin continues on this subject, "but what put me off was all those millions of people watching him and he's standing there with a massive stage-show and loads of money. If that is what his religion's about, then I don't want anything to do with it. It was really centred on money."

"Religion in itself is alright," Fraser opines, "it's just the way it gets corrupted."

'THIS TAPE *is dedicated to all who have died at the hands of the Christian church, by war and inquisition. . . they shall be avenged,*' runs the spiel on the inlay card of Sabbat's demo. That, according to Martin, "stems from before we started off, long before the music ever came about, reading books on the witch-hunts. The things I read I just thought, 'Oh, that's disgusting'!" (And anyone who's read Arthur Miller's 'The Crucible' will have an inkling of what he's on about.)

"Being in a band that thinks like this, you get all the hassle off of people," he continues. "You realise those people are so narrow-minded. I've got nothing against them; I let *them* do what they want to do and have *their* opinions. But if we try to say, 'You might be a little bit wrong there' or, 'Why don't you look at it from *our* point of view?' . . . BLASPHEMERS! They write letters into papers saying this band should be stopped."

Like Venom, Hell and Mercyful Fate before them, Sabbat have taken their occult/Satanic interest and woven it into an intricate stageshow which their biography colourfully describes as *'a gathering of witches and evil doers for the express purpose of harming righteous Christian souls'*. Although the lack of suitably large venues in Sabbat's neck of the woods that can accommodate their ideas (not to mention the fact that venues keep banning them!) has curtailed much of their gigging opportunities, Sabbat have managed a few shows in the Nottingham and Midlands area. Their pinnacle of achievement, at least stage-wise, was before some 600 rabid Metal fans at Zhivagos night club in Nottingham alongside Deuce, Thunderchild, boogie merchants Engine and headliners Hell.

Their stageshow, dubbed a 'Satanic Opera' by the band, features a variety of effects and props. Apart from the usual run-of-the-mill dry ice and flashbombs, they utilise swords, battleaxes and even a shield that explodes!

"Some of the tracks are written like plays with different characters in them," explains Martin, "and a lot of things we do involve acting out the parts of characters."

The band are also full of ideas of ways to expand their stageshow, currently truncated by space and severe lack of funds. They profess to be lovers of the old Alice Cooper and Kiss shows and would dearly like that sort of backing (and who wouldn't!) in order to fulfil a few of their more grandiose plans.

"My idea of an ideal stageshow would be one that you went to and didn't realise a band was playing at all," says Martin, his voice burning with a passion that's truly spellbinding. "They did a production of 'A Midsummer Night's Dream' on TV and they had people dressed up as trees and you couldn't tell they *were* people. They were a human backdrop and I thought if you put a band in a set like that, with no amps at all, an electronic drum kit built into it and a real over the top stage play. . ." he trails off, eyes ablaze with excitement. Rather like a five-year-old who's just been given a quid to buy some sweets.

"The way I saw it," says Simon, "was to do an album on a theme – our songs are like themes and stories – create a story and take that story on the road: the scenery and everything, just like a play."

"I don't agree with it going so far as not being able to see the band," Andy puts in.

"We'll be providing the music," Martin clarifies, "but there could be acting going on around us."

Obviously the idea of such a lavish stageshow is hardly a new one, but having the band play second fiddle to an imaginative stage-play is taking the theatrical rock heritage of Pink Floyd, Hawkwind, Kiss et al to its logical conclusion. Sabbat, too, are determined that they will not be governed by a stage show or allow an elaborate set to erode into their musical progression. Nor are they afraid of dramatically scaling down their plans – or indeed dropping them altogether – in order to accommodate lowly support tours, and be judged purely on their musical merits.

As Martin says, "We've got our ideas and we know what we want – but we're adaptable."

AND, LADIES and gentlemen, that adaptability may just turn out to be Sabbat's greatest ally. Whilst the band certainly are full of excellent – and in some cases original – ideas, and know which direction they're heading in, they are constantly re-assessing and changing many facets of their ideas. Even during the course of the afternoon I spent with the band it was clear that they were in a state of continual shift, each band member putting forward ideas that the others would modify, disagree with or approve of. The level of positive thinking and the air of almost naive confidence emanating from Sabbat was simply incredible.

And to think that, as these words are being typed, Sabbat have yet to secure a record deal is bordering on the incredulous. Music For Nations, easily the UK's finest Metal label, have foolishly turned them down ("They just said our music dragged on a bit," says Andy) and Roadrunner were similarly unimpressed. Only Noise Records have shown any degree of foresight and seem greatly interested in Sabbat.

Which, when you read so much about the reputed lack of British talent whilst listening to a moment or two of 'Fragments Of A Faith Forgotten', is a truly sad indication of which way record companies' cheque books are pointed.

MONEY MATTERS

Is EDDIE in the MONEY? He will be if his 'Take Me Home Tonight' release hits big in the UK singles chart. Cashpoint conversation by DEREK OLIVER

IN A HIGH class hotel room, a stone's throw from the American Embassy in Grosvenor Square, London, sit Eddie Money, myself and two glasses of Perrier water. Eddie sits awkardly on the edge of his bed, musing silently. And then, suddenly, he leaps to his feet and stomps towards me.

"Listen," he says, pulling the lapels of my jacket dangerously close to his face. "Bruce Springsteen may be The Boss but he certainly ain't the man with no control!"

That's Eddie Money (real name Mahoney, trivia fans!) speaking, and if you've never heard of the guy you ought to be ashamed of yourself. Money – like, say, Dave Lee Roth or Ted Nugent – makes for compelling listening and right from the start of the interview it's clear that he doesn't in any way fit the standard mixed-up misery singer/songwriter image. At 36, he gives the impression of being a dependable tough-nut, a man who's seen both sides of the street; the kind of guy in fact that his songs make him out to be.

For instance, there was the time before he got signed to CBS, when he worked as a New York cop . . .

"Hang up," he snaps, breaking the conversation. "If I hear that *once* more I'll go nuts. I was never a cop! That story came from CBS when they put out the first album; they used it as some kind of promotional flyer. It's true that I did work for the New York Police Department, but only as a Goddamn typist!"

Money isn't an easy man to flatter and you can't put him in a convenient pigeon hole either. Eddie is rough, tough, professional and decidedly New York; a former bar band rocker whose forté is gritty rock 'n' soul; a man whose songs are filled with sleaze, teaze, hot licks, parties and night clubs.

Yet he often seems equally comfortable singing an imaginative ballad or a soul-stirring duet . . . for instance, his latest single, 'Take Me Home Tonight', the one that could chart in the UK if we pray hard enough, features the revitalised Ronnie Spector.

EDDIE MONEY isn't part of the bland endless AOR conveyor belt scheme of things. Quite the opposite, actually – he's musically tough and adds a bit of style and a little flash to his rockin'. The Metal bubbles up generously, the veins across his forehead pulsating viciously and droplets of sweat dripping onto the carpetted stage. Each song has a hookline aimed straight at the heart – simple sentiments about love, rejection, drink, the past – each one throttled out at the same ferocious energy.

Born 'n' raised in New York, although he now lives 'n' loves in San Francisco, Money spent his adolescence listening to records by the greatest black artists of the '60s (the Stax sound); people like James Brown, Wilson Pickett and Otis Redding . . . not exactly a prime spawning ground for a Heavy Metal Hercules of the '80s, but there was enough Thwack! and Kerrash! in the dance riffs to significantly shape Money's unique style.

Bumming from job to job and writing songs by the bucketful, he took the usual route to recognition by joining a series of bar bands, looking for that ever elusive record deal.

His search ended quite by accident when big music biz impresario Bill Graham (no, not Billy Graham the evangelist!) happened to be in the audience at a club when Money hit the stage at full throttle. Graham liked what he heard, took Eddie Mahoney (as he was known then) under his wing, changed his name, then bullied CBS into giving him and his band a deal.

Unlike most success stories, however, Money didn't spend years waiting for a pocketable slice of the cake as his self-titled debut album (1977) smashed its way into the big time, spawning two massive hit singles in 'Two Tickets To Paradise' and 'Baby Hold On'.

Some called it luck and most reckoned it wouldn't last, but Eddie Money has proved 'em wrong; all his albums, that's a total of five excluding his latest, have busted more jaws than Sylvester Stallone and he's toured like a madman – a rock 'n' roll lifetime on, first, the gruelling college circuit and, later, arenas.

"EDDIE MONEY first and foremost likes to play live," he states, revving up his engine for the big spurt. "A few years ago it all went to my head and I took a big drugs overdose after cutting the 'No Control' album that Tom Dowd produced. But since then I've got hold of myself and quit drinking vodka, snorting cocaine and getting loaded . . . my wife doesn't like it and I'm in love with her. We got married on Valentine's Day and moved into a two bedroom house just before we had our third kid, so now we've gotta move again. When I met her she told me she was a career woman but when I married her I found out she didn't have a career . . .!

"I love women! I've just been out on the road opening for Cyndi Lauper. Ladies first y'know, and Eddie Money doesn't mind being under any woman because that's the kind of gentleman he is. She gave me a hard time though, no soundcheck, small stage . . . she kep me under lock 'n' key so to speak, but I got good reviews. Basically, no matter what you say, at heart she's a sweet kid."

Exhaustive touring – years spent working with acts like 38 Special, Boston, Heart and the Rolling Stones – hasn't dried up Money's enthusiasm in any way whatsoever. In fact, it was only when things got too heavy for him following the aforementioned drugs overdose and a lacklustre album in 'Where's The Party' (1983) that Eddie decided to take time off and restructure his lifestyle.

Not surprisingly, enthusiasm refreshed, the man hit back hard. 'Can't Hold Back', his comeback album, has scaled the American charts with even more force than his very first record. In turn, 'Take Me Home Tonight', the aforementioned single, fell just short of the Number One spot, beaten only by Boston's jilting ballad 'Amanda'.

"'Take Me Home Tonight' is a silly little song and I still don't like it," shrugs Eddie to my surprise. "CBS took some of my artistic control away and gave me that song to put on the album . . . between you and me I think Ronnie (Spector) saved the cut. Look, I'm a 36 year old guy with a brash reputation, I'm not gonna be hanging out in some trippy dance club begging an itsy/bitsy lady to take me home. It might be OK for Bryan Adams but it's not the kind of thing Eddie Money gets involved with. The next single 'I Wanna Go Back' will be a much bigger hit, just you wait and see."

RIGHT NOW the UK is getting a taste of Mr Money's magic power; 'Take Me Home Tonight' has received significant airplay on national radio and with a touch of luck it might pop itself into the Hot 100.

"Breaking the UK would be like falling in love with the most beautiful girl in high school . . . you never know if she'll screw you but that doesn't stop you from trying!"

And that's Money all over – I just wish I could've told you some of his dirty jokes, that's all!

EDDIE MONEY: "breaking the UK would be like falling in love with the most beautiful girl in high school . . . you never know if she'll screw you but that doesn't stop you from trying!"

Curiously, his sudden absence coincided with up to 80% off Saver Fares in March.
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Either the Martians have taken him or he's got a Young Persons Railcard.
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WHITE SPIRIT

Following a successful British tour with FM, Los Angeles-based 'Orchestrated Metal' act WHITE SISTER are doin' it for themselves. Passionate report by DEREK OLIVER

"I'VE NEVER seen anything like it. The reaction is just unbelievable! I mean, there's kids in the front row waving our album covers and singing along to the songs. I'll tell you something, this tour has saved the band from breaking up . . . we were that close, y'know!" – **Rick Chadock, White Sister guitarist.**

GOSH, AIN'T we lucky?! There we were, bemoaning the lack of classy, cock-sure American bands touring British soil, when the news arrived (via one of those damn infuriating car phones, no doubt!) that White Sister, the Los Angeles band with the mostest, were confirmed to support the fashionably fresh FM on their substantial and probably ground-breaking UK trek. Blimey, it was all I could do to stop pinching myself!

I mean, this package must surely be a dream come true! When was the last time you got such a spiffing deal (and change!) for the price of two or three glasses of white wine? Forget the beer-bellied Chrome Molly/Baby Tuckoo tour, these days there's no room for cheapskate imposters holding out begging bowls to the hard rock masses. These are difficult times and only those who can offer something really radical and significantly different will pull through. It's my guess, then, that both White Sister and FM, two of the classiest acts in the world, will rise to the ludicrous heights of superstar status within mere months.

Let's face it, all the signs are there: venues bulging at the seams with fanatical fans, ecstatic press coverage and major label record company involvement (FM are signed to Portrait whilst White Sister are, after years of silence, suddenly finding A&R men on the end of the receiver asking to be put on the guest list), not to mention the disturbing number of girls tugging at their shirt tails!

WAIT, HOLD UP! This feature is supposed to be purely about White Sister, so let's rewind and get to grips with the story so far . . .

Plying a style of pomp rock that they define quite accurately as 'Orchestrated Metal', WS formed at the tail end of 1980 in Los Angeles (where else would it be for a band of this class!) as a fab four piece (consisting of Rick Chadock, bassist/vocalist Dennis Churchill, drum man Richard Wright and ivory tinkler Garri Brandon – since departed).

They were, on the strength of some well-produced demos, eventually signed by EMI America and the future looked bright . . . or so they thought.

Despite piecing together one of the better debut albums from a group of their kind for some considerable time (it had the very best elements of every pomp band you could think of from Giuffria, Angel, Night Ranger, Journey and Touch through to, well, Boston I suppose, plus the LP was actually produced by Gregg Giuffria!) they were dropped from EMI's roster like a large lead balloon just two months after the album came out.

Shaken but not stirred, I remember interviewing the band at this time and grilling them ferociously about their future. They were confident, so they claimed, that a new major label deal could be found, but it's been a full two years since then and still nothing has materialised . . .

"Oh, that's not strictly true," counters Rick to the band's defence. "We have had offers,

Pic Chris Walter

WHITE SISTER (Rick Chadock far right): "The FM tour saved the band from breaking up . . . we were that close, y'know!"

but they've been handicapped by contract clauses restricting the company's commitment and if it's anything we want most it's *commitment*. But, having said that, things are getting better and the fact that we've been received so positively on the FM tour is already opening up a few doors that we haven't had access to in the past."

He's not joking, either. There's a genuine buzz about White Sister that will undoubtedly end in the very biggest of ways imaginable – and it's to my surprise that FM/Revolver, the indie label who have released the brand new WS 'Fashion By Passion' album, haven't got behind the band in a more aggressive and, er, visual manner. No doubt there's a bona fide reason, but at least for now we can be pacified with the double-barrelled bonus of having both an album and tour to dribble over.

THE NEW album took a spine-tingling, nerve-shattering six months to record in total and brought the band's traditional pomp rock core into the high tech '80s. If you close your eyes and try very hard you can imagine certain sounds being more at home on an It Bites record rather than, say, the traditional AOR trick bag WS belong to. The keyboards in particular are delivered in a huge way and sit bubbling in a melting pot of astounding potency.

The man responsible for this unnerving achievement on the ivories is one Joel Goldsmitt who, for various non-rock 'n' roll reasons, didn't join the band on a long term basis, instead this position has been filled adequately by new boy David Vincent. But what happened to Garri Brandon?

"Well, when we were demoing material for the new record it suddenly became apparent that Dennis' vocals were much stronger than Garri's. So we agreed that Dennis should take all the lead vocals and that Garri ought to resign himself to playing the keyboards. After all, that was his main function.

"Unfortunately he took it the wrong way and started causing some problems. In the end he took it upon himself to leave and join John Parr's band, but I don't know what he's doing now. It's very sad because we all grew up together as friends in high school and none of us have spoken to him since the day he decided to leave the band . . . I feel particularly sorry about it."

Mind you, it wasn't long before they were back in the studio laying down more toons, one of which – 'April' – got them a part performing the song in a tacky gore video called 'Killer Party'. And, talking of movies, they've recently laid down a new song called 'Touch The Sky' that is to be featured on the soundtrack to a film titled 'Thrashin'' – and, no, I doubt very much whether it's a rockumentary based on the current Speed Metal phenomenon! Good exposure all the same.

Having played virtually every venue in their native California the chance to tour the UK must have been not only an exciting possibility but also a very necessary and well-timed solution to the age-old predicament of over-exposure. I mean, there is a limit to the amount of times you can see a group without becoming bored and disinterested with 'em.

So thank heaven then that FM's marvellous manager Dave King (no, not the ex-Fastway vocalist!) was hot on the case and forged the necessary links to America in a well-timed bid to bring the boys over, making the tour the best of its kind since, well, I suppose Van Halen and Black Sabbath!

"Dave King has been really influential helping us to play here," reckons Rick. "In fact all the guys in FM have been real good to us and we're having a fun time, too!"

ALTHOUGH AT the time of writing I haven't seen the show, I've been told that White Sister live are just as devastating as on their vinyl exercises . . . even more so! The band are having, for logistical and funny finanacial reasons, to use hired equipment (except for the guitars and keyboards) on the tour, but taking that into account there's not been one complaint so far and if you want further proof then check out Paul Henderson's live review further on in this issue (page 32).

The worst thing that could happen at this stage is for the band to stagnate and maybe sit back on their laurels. Thankfully, however, that state of affairs looks like being coveniently by-passed with the news that 'Fashion By Passion' has been picked up by Ariola Records for release in both Germany and France. And that's not all – Ariola are so fired up with White Sister's potential that they've gone and bagged 'em the support spot on Meat Loaf's upcoming German tour.

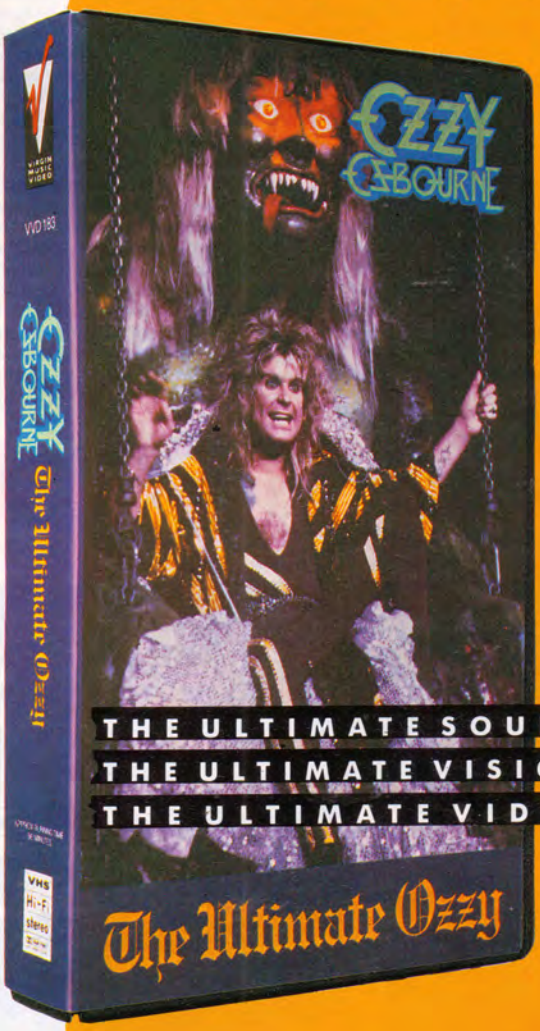
"We've been keeping busy writing and it seems as though sometimes that's all we ever do. Actually we've got a third of the next album written and we're looking to record in the UK rather than Los Angeles. You'll be surprised how powerful the new songs are; things are getting a lot rockier that's for sure."

I'm glad to hear it! Oh, and let me leave you with the following preposterous, but entirely accurate, proclamation . . . White Sister are the greatest band that ever existed.

Simple, really!

VIRGIN MUSIC VIDEO

PRESENTS



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HELLOWEEN: true messiahs, kings of a new epoch, etc

IT'S THE KEEPER'S!

HELLOWEEN
'The Keeper Of The Seven Keys Part 1'
(Noise NOO57 import)
KKKKK

LOOK, BEFORE we go any further, let me admit that when Xavier Russell returned recently from Hannover raving about Helloween recording an album on a par with Metallica's 'Master Of Puppets' LP I was sceptical. Because nothing Helloween had previously carved out on plastic really convinced me that they were capable of such a leap into the major league. But the proof has now arrived . . . and I'm prepared to admit my fallibility on this very spot and hail Helloween as true messiahs. Kings of a new epoch, fresh, vital and almost without peer. In my opinion this is the most remarkable opus since Def Leppard's 'Pyromania' half-a-decade ago!

But enough of this gratuitous praise and supersaturation of superlatives, it's time to dig deep. Firstly, it's as well to point out that there are elements drawn from many areas: the Scorpions' ear for an intense, brocaded melody line, Iron Maiden's hirsute use of twin guitar fury, the halcyon rhythm races of Slayer . . . yeah, they're all marked out on the Helloween map.

But if I had to choose *one* band that the Germanic quintet have emulated over-above-and-beyond even this illustrious trio then (and this is gonna surprise many of you) it *has* to be QUEEN. There is an air of deja vu about the pin sharp, astronomical vocal harmonies, the classical influences (Brahms, Chopin, Wagner), the absolute delectation of genuinely hummable tunes all encased in dynamic rock chord changes and amplified, acceptable violence that brings home the early days of Mercury's Magnificents. Not that 'The Keeper. . .' is anything other than an ultra-modern record, laced with state-of-the-art production nuances that leave one breathless at the imaginative techniques of Tommy Hansen,

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And then the name Queensrÿche pops into my mind, because I believe that the 'Rÿche's entire raison d'etre in the past couple of years has been to update Queen's pioneering style and place it in a more bracing, near-anarchic context – *true* rock opera! Well, so far they've failed as a result of an imbalance between their anarchic powerchords and frenzied melodies that palls into a mess. Helloween, with this album, have effortlessly achieved what Geoff Tate et al have so far only hinted at.

Given just how advanced and epochal (not to mention individual) this release really is, it's difficult to establish any criteria for it, but certain things must be stated. The guitar interplay between Kai Hansen and Michael Weikath is quite astonishing, each playing at a surreptitious speed overdriven with suitably stylised effects yet neither losing track of the desired tunefulness. I can't really compare their bounding performance to any rock guitarists (although Michael Schenker does spring to mind); rather it brings forth a vision of gifted classical musicians, from Paganini to Menuhin and Du Pré to Segovia. They reach a peak of mountainous activity on the epic 'Hallowe'en' (the first part of a concept due to be continued on their next LP), delivering a dual attack that packs both sonic salvos and whirling orgiastic frenzy, at one point even (admirably) lifting a section from Brahms' 'Hungarian Dances'.

Layered lovingly on top of this axe-iomatic axis are the astonishing vocals of new boy Michael Kiske, cast very much in the Bruce Dickinson mould but possessed of far more control, range and power than the Maiden 'Air Raid Siren'. And Marcus Grosskopf (bass)/Ingo Schwichtenberg (drums) play their part in fashioned, polished style. Indeed, the latter's bass drum sound on the cut 'Future World' is among the most resonant I've heard in ages.

All of which doesn't leave me much space to delve into the songs themselves. So let me just state that each one, whilst weaving a trail of intricacies and twisting complexities, is instantly hummable, the *true* sign of a strong number. 'Little Time' boasts one of the most tingling vocal harmonies on the chorus that I've heard in ages; 'Future World', 'I'm Alive', 'Twilight Of The Gods', they all fly into a wind of flagship riffs and sparkle with powersawn symphonic underbellies plus well-crafted lyrics

'A Tale That Wasn't Right', meanwhile, features a slow, majestic instrumental croon. But the true gem is the lengthy 'Hallowe'en', nearly 13½ minutes of epic good vs evil music that holds you rivetted for its entire length, something Maiden have been aiming for in recent years yet never quite achieved.

Scoff if you must, but at least give 'The Keeper. . .' a serious listen. *I* maintain it's one of Heavy Metal's all-time masterpieces.

MALCOLM DOME

RAVEN
'Life's A Bitch'
(Atlantic 81734 import)
KKKK

"LIFE'S A BITCH," say Raven, and who can blame them? Here we have a fine homegrown band doing their bit to enhance the reputation of British Metal in far flung corners of the world, and what thanks do they get? Sweet FA! No thanks whatsoever, just all the slagging they can handle. Lucky Raven.

Actually, it beats me why they've attracted such vitriolic criticism in their native land. Fair enough, their reluctance to play live dates in this country can hardly have helped matters, but that still doesn't account for the constant 'sell-out' barbs that have dogged the band's every step in recent times.

Speaking as someone who's enjoyed Raven's unique brand of 'Athletic Rock' for many a year, I'm delighted to report that they've finally answered their detractors with an album that marks a return to the brutally bludgeoning basics of yore, whilst utilising the production and arrangement skills prominent on the brilliant 'Stay Hard' album.

The most vital ingredient of 'Life's A Bitch' is anger. The titles tell the story: 'The Savage And The Hungry', 'Pick Your Window', 'Never Forgive', 'You're A Liar', etc, etc. Fighting talk or what! This has to go down as Raven's most complete recording to date, combining the raw energy of 'Live At The Inferno' glory days with newly acquired technical expertise, deployed at all levels.

Bassist John Gallagher flaunts his vocal gymnastics at every opportunity, an impossible style to describe to the uninitiated. Try imagining Rush's Geddy Lee being strangled on a bob-sleigh run and you'll get the general idea(ish). Drummer Wacko is. . . er. . . WACKO, whilst guitarist Mark Gallagher puts in the performance of his life, conjuring up a plethora of whirlwind riffs and twisting his fingers around some truly earth-moving solos.

Opening track 'The Savage And The Hungry' is a spectacular example of Mark's mastery of his craft, as is 'Never Forgive', in which he and Wacko indulge in a murderous duel before the song is barely two seconds old!

But we're still only skimming the surface here: I can't get away without mentioning 'Iron League', the epic 'On The Wings Of An Eagle' and 'Overload', each and every one of 'em laced with deadly slashing riffwork and irresistible mob-fury chanting.

There's also a lot of endearing humour in the lyrics – 'Pick Your Window' and the title track are bloody hysterical in places. Obviously, Raven have picked up some of that dry New York wit during their self-imposed exile.

OK. That's enough Raven ravin'. Quite simply, 'Life's A Bitch' is a winner from top to toe. Anyone who *still* wants to argue that Raven are on their uppers must have sh. . . er. . . sawdust for brains.

Time to tour the UK guys?!

MAURA SUTTON

MORE REVIEWZ OVER PAGE

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FROM PREVIOUZ PAGE

WENDY O. WILLIAMS/ PLASMATICS
'Maggots: The Record'
(GWR Records GWLP8)
KKKKK

CITIZENS, TAKE your partners and sweep on to the abattoir floor. Yes, it's time for the stiletto tango. . . and here's your hostess with the chainmail personality: WENDY O. WILLIAMS!

Unique. Indelible. Awesome. 'Maggots: The Record' is quite simply a masterpiece that will surely prove to the cynics what some of us have been crowing from the nest for years: namely that WOW is the only *true* Metal mistress worth opening the bowels for.

It's taken virtually a decade of careful manipulation, musical synthesis and perverse calculation but at last Wendy has come up with an album only the foolhardy would dare dismiss as anything other than a bestial blessing drenched in high octane blood. This offering has been lovingly carved out of the viscera of all previous *warped* factor WOW experiences yet shows clear evidence of a new festering into the psyche.

So, 'what', 'where', 'how' and 'who'? Firstly, this is a concept LP. No, not a Hawkwind-style 'let's-dredge-up-an-obscure-Celtic-elf-and-use-him-as-the-theme-for-denouncing-Katomeat-as-an-environmental-hazard', nor an Andrew Lloyd Webber-style 'can-I-make-money-by-turning-AIDS-into-a-musical-starring-Sarah-Brightman?'. This is a gore movie in the tackiest 'Return Of The Living Dead'/ Hershall Gordon Lewis tradition, something people with weak stomachs and sensitive pot bellies will find horrendous and sickening. But we, made of sterner, more weirdly stuff are gonna revel in its atrocities.

The time is 25 years hence and the world is beginning to sink into the quagmire of environment rape. Earth is being slowly overwrought by all manner of Nature's stormtroopers, from pestilence to flies and floods to. . . well, carnivorous maggots of gigantic proportions.

It's this last-named plague that concerns us here, with well-constructed, tightly hilarious dialogue being used to describe the way in which these beasts are unstoppably eating the human race out of existence in New York.

WENDY O. WILLIAMS: 'a work of genius'

Scenes shift and sift with glorious audio abandon as the picture is electronically outlined. An all-American family, the Whites, is devoured whilst watching a TV game show; Valerie, the girlfriend of hot-shot tele-reporter Bruce, is ravished by three phallic maggots whilst lying in her boyfriend's bed waiting to have her lust satiated ("Oh Bruce, I'm so horny I can't stand it!" she breathes to her bed partner down the phone in anticipation just before becoming worm fodder); scientists and politicians are overheard discussing their impotence in the face of the spreading malignancy. . .

A good, smutty, gruesome feast-of-flesh frolic. Some may read it as an allegory for AIDS (pah!), others detect a hint of feminism (bleugh!!), while still more may deride this as pornographic depravity (yeah, yeah!!!), but in truth the dialogue is so nicely pieced together, the script so salaciously ridiculous that at the end of the day it is a *work of art* . . . a work of genius, featuring the voices of such 'renowned' actors as James Gerth, Jeanine P. Morick, Suzanne Bedford and Tony Marzocco.

But the dialogue is merely one aspect of a devastatingly unholy alliance. The other partner is the music, cleverly interwoven into the plot and boasting some of the most acidically nerve-wrenching Metal discharge you'll ever clap to your ears.

Wendy has roped in former Plasmatics cohorts Wes Beech (rhythm/lead guitar) and Chris 'Junior' Romanelli (bass) alongside more recent allies Michael Ray (guitar) and Ray Callahan (drums) and the effect is quite disruptive. A mixture of hedonistically operatic melodies is gutforged to some of the heaviest armadillo beats you're ever likely to hear committed to vinyl.

Songs such as 'You're A Zombie', 'The Day Of The Humans Is Dead', 'Destroyers' and 'Brain Dead' are instantly hummable yet raunched and roughed up to the point where they threaten to tear the covers off any speaker system. And Wendy's individual vocals reduce Celtic Frost's Tom G. Warrior's 'death grunts' to mere whimpers. This woman has a regulated cobalt-iodine drip where most females just drip; it erodes, corrodes and implodes.

But that's just the top of an extremely well-produced lava flow. 'Maggots. . .' is indispensible, outrageous and damaging.

Now, what about a video, eh?

MALCOLM DOME

OVERKILL
'Taking Over'
(Atlantic 81735 import)
KKK3/4

OVERKILL ARE a young quartet from New Jersey in the US who by all accounts have earned themselves a large degree of respect in the Tri-State area in a relatively short period of time.

Their first full-length album 'Feel The Fire' was released roughly one year ago, quenching appetites previously whetted by a four-track EP and the obligatory demo tape.

And it's not hard to see why the band are so popular. They utilise the best elements of Metallica and Anthrax (speed and intensity) whilst also giving more than a passing nod to legends like Priest and Motörhead.

Having already shown they've got the requisite Mosh-might to win over any discerning Thrash fan, I'm betting that the considerable talents of vocalist Bobby 'Blitz' Ellsworth will catapult the group into the arms of a much wider audience.

It takes quite a voice to soar above guitarist Bobby Gustafson's scything powerchords, but da 'Blitz' handles the task, NO PROBLEM – and then some! His range can be heard at its most deadly on 'Wrecking Crew' and 'Electro Violence'; good songs transformed into *great* songs by the man's theatrical inflections. 'Electro Violence' sounds genuinely wicked and 'Wrecking Crew' sounds positively insane, with 'Blitz' screaming *'We'll wreck your neck'* and bursting his own guts in the process!

Elsewhere, 'Fatal If Swallowed' verges on the operatic – Placido Domingo eat yer heart out!

Well, maybe that's taking things a little *too* far, but it's certainly true to say that Overkill's music isn't all of the gonzoid thrash, bang, wallop variety. There are some interesting and thoughtful instrumental passages to be found here – on 'Overkill II' for example.

Apparently, 'Blitz' and Co. will be heading this way in the near furture to promote 'Taking Over'. I'll be checking 'em out and I urge you to do the same.

MAURA SUTTON

MORE REVIEWZ PAGE 18

FIGHT
BEASTIE BOYS
Def Jam recordings
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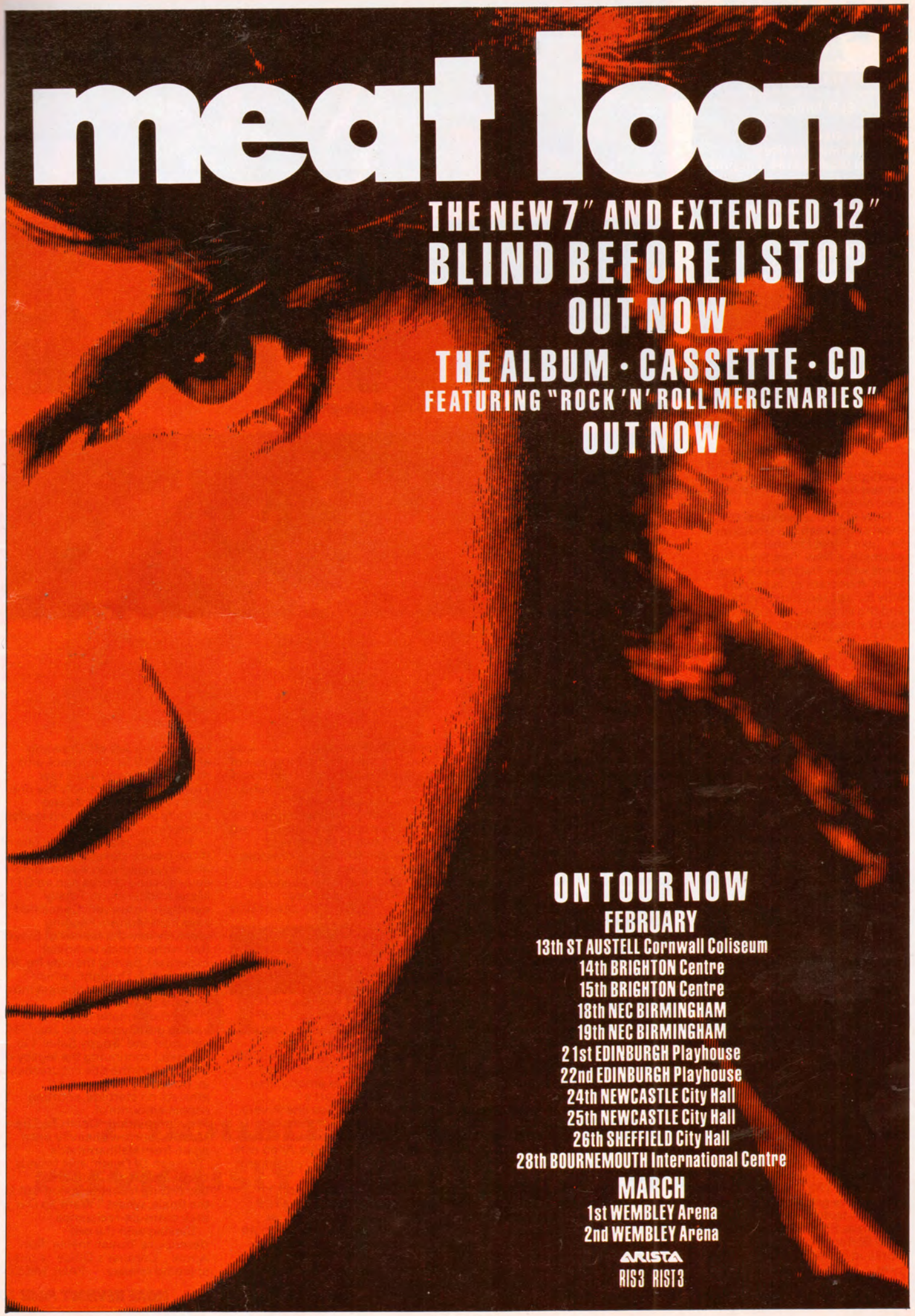
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MARCH
1st WEMBLEY Arena
2nd WEMBLEY Arena
ARISTA
RIS3 RIST3

FROM PAGE 16

SILENT LISTENER
'Veterans Of The Fight'
(Rival SLO 1 import)
KK
EXXPLORER
'Symphonies Of Steel'
(Metal Blade 72164-1 import)
KK
FATES WARNING
'Awaken The Guardian'
(Roadrunner RR9660)
KK
SACRED BLADE
'Of The Sun And Moon'
(Black Dragon BD 015 import)
K
MANILLA ROAD
'Crystal Logic'
(Black Dragon BD CS 018 import)
K
PARADOX
'Reel Life'
(DME DPV 1003 import)
KK

FATES WARNING: 'pompous mumbo jumbo'

SACRED BLADE: 'come back Cloven Hoof, all is forgiven'

MANILLA ROAD: 'sorceror's bollocks'

HEAVY GOING

THE ROCK goes rolling on. Across the globe there's a whole host of obscure acts craving the spotlight, claiming they're the hottest new thang in Metal since Jimi himself!

Now of course we know that most of this tosh is a Goddamn lie. Take Silent Listener for example, a New York State five-piece whose 'Veterans Of The Fight' four-track EP is notable only for its predictable Metal plod and the singer's cheerfully chubby resemblance to Michael Des Barres. Airplane's acidic 'White Rabbit' is decimated via a directionless Metal canter, and don'tcha just know that some bands are forever destined to be bar acts?!

Metal Blade has never set the highest of standards with the groups on its roster and that's the sole reason why so many people consider 'em a joke! New Jersey's Exxplorer claim to offer an alternative to the majority of modern Thrash bands and I guess that can't be denied. Plenty of pompous overtones pervade 'Symphonies Of Steel' but the piano twiddles on 'Prelusion' come over as gauche rather than grandiose.

There's yer typical Maiden reference points and some nut-tweaking vocal moments but not one glimmer of anything mildly exciting.

Fates Warning, another Metal Blade act licensed to Roadrunner in Europe, also have little fear of pompous mumbo jumbo. Bloody hell, Ronnie James Diddio has an awful lot to answer for! As does Bruce Dickinson, whose vocal style FW's John Arch seems to have somewhat filched.

'Awaken The Guardian', as you might have guessed, has about as much to do with modern day Thrash as Shaun Hutson has with Enid Blyton! You can either applaud Fates Warning for their . . er . . 'individualistic' approach or dismiss 'em as out-of-touch drongos. A better production and a lot more good tunes could swing me towards the former, but as it is . . . well!

Speaking of pretentious brings us to Sacred Blade's 'Of The Sun And Moon'. Four seemingly normal guys from British Columbia who suddenly feel compelled to spell all their plurals with a 'z', talk about extraterrestrial thanx (why no 'z'?) and galactic regardz, and stand in the middle of a wood outside a cardboard space ship and behind a plastic toadstool! They obviously listened to a whole heap of Frank Marino albums – and probably nicked some of his acid tabs too! – before deciding to call 'emselves Nacsar, Zed, Pol and The Pilot. I shan't comment further aside from saying come back Cloven Hoof, all is forgiven!

The material for Manilla Road's 'Crystal Logic' was all written in '83 and, really, words fail me when it comes to describing this sort of guff. Once again, we've got a load of sorcerer's bollocks to contend with *plus* the added bonus of Mark Shelton's vocals to squirm at. Truly awful!

And finally, five tracks from Paradox. 'Reel Life' it must be said has no pretentions towards the epic side, but once again that 'bar band' syndrome is well in evidence. Yup, the guys in the group know how to play their axes, the only trouble is there's just no attention paid to the songs. Musical masturbation was never my trip! Plain boring, out of touch and out of time, even down to the horrible honky tonk piano on 'Pyramids Of Mars'!

Depressing reading, isn't it? Giving new/aspiring bands a hard time isn't one of the more pleasurable writing experiences but there is precious little to commend to you the punter as worthy of purchase here.

HOWARD JOHNSON

POST MORTEM
'Coroner's Office'
(New Renaissance NRR 11 import)
KKKK¼

THIS QUARTET from Belmont, Massachusetts, describe their music as 'Heavy-Sludge Death Metal with a touch of disco', claim Sabbath, King Crimson, BB King, Kim Wilde, the Village People and Slayer among their influences and sport a particularly tasteless line in very sick humour (one of their live posters displays a picture of Def Leppard drummer Rick Allen with the caption 'I'd give my right arm to see this show').

'Coroner's Office', Post Mortem's first album, is a real blast too. Available in rather fetching (or perhaps that should read 'retching'?) red vinyl, Side One opens with 'Armies Of The Dead' and 'Waiting For The Funeral', two decidedly cheerful numbers that take over where Hellhammer left off. Crawling along at real St. Vitus pace and hammering away like a raw Trouble, this is probably the first time I've *ever* heard a band actually benefit from such leaden production.

'No Time', meanwhile, is one of those classic slow/fast Thrash affairs capped with a surprisingly sweetly sung chorus and an OTT Metal middle eight. Totally excellent. However, 'Concealed' sees Post Mortem heading gleefully into the realms of Slayer (but without their technical expertise), paving the way for '(It Was) Just A Thought', which builds from a rather oblique intro into a real doom special.

Flip the monster over and you've got 'Syncopated Jazz' (34 seconds) and 'Soupy Sales' (10 seconds) continuing the legacy of SOD, before the title cut crashes in, bounding along like an athelete on steroids, snorting copius amounts of fire'n'brimstone. 'Death To The Masses' borrows heavily once again from Hellhammer's 'Triumph Of Death' epic (minus the death-grunts, though!), benefitting from the speed-out at the finale, whilst 'I Want To Die' is their piece-de-resistance.

Closing with the self-descriptive Thrash mêlée 'Run Amok', 'Coroner's Office' is one splendid release. PAUL MILLER

MORE REVIEWZ PAGE 20

GARY MOORE

WILD FRONTIER

THE NEW SINGLE

7" DOUBLE PACK AVAILABLE WITH PREVIOUSLY UNRELEASED LIVE TRACKS

10 records

TEN 159

FROM PAGE 18

MANOWAR
'Fighting The World'
(Atco Advance Tape)
KKKK

OH GOD! Guitars! Hundreds of 'em!

Manowar, back in the proverbial saddle again, alive 'n' fryin' with an album that deserves to be heard if only for its sheer Herculean heaviness . . . a record of smouldering insensitivity, deep pounding bass and blazing kamikaze guitars!

Derivative certainly but rescued by a total lack of subtlety (thank heavens!), this is a shin-kicking comeback of matchless brilliance. Just how a band can be booted in the teeth so many times by so many people with so little understanding of what they're trying to achieve yet *still* return with absolute savage menace is truly awesome.

And would you believe that I've never really been fully convinced by Manowar's vinyl output in the past (the live experience is, of course, another matter altogether, something I've had no difficulty in understanding!). But this time. . . well, this time things are staggeringly different.

'Fighting The World', to my reckoning their fifth album, is the first to boast the sort of consistency that just makes me want to hear it again and again, rather than simply listening to the odd track here and there. Yup, from the first to the last note (or should that be 'kerrang'!) it's a barrage of total bloody brutality easily destroying the lingering criticism that Manowar are nothing but a poor man's Black Sabbath or Motörhead or Judas Priest, etc . . . ad nauseam.

Certainly their best work to date, especially on Side Two where the *real* Manowar comes out to play, the musicianship is faultless, unbearably ear-splitting (Jeezus! You should hear how LOUD this record has been cut!), and the production! Well, I would say it has the highest fidelity of any album ever released. Yes, it's *that* astounding!

Side One is commercial . . . in an uncommercial sense that is! Good songs that boast melody and they've even got a potential single in 'Blow Your Speakers' – a mean 'n' lean rocker in the Twisted Sister mould yet also reminiscent of the Kiss classic 'I Love It Loud'. 'Violence and Bloodshed' is a jackhammer high-speed burnout similar to what Judas Priest were desperately trying to achieve with 'Turbo Lover', while the title track itself could easily belong to Mötley Crüe should they wish to Metal out again at some stage.

That leaves five numbers on the flip side . . . well, three actually as two are purely instrumentals segueing into the main Metallic mire. Namely, 'Defender', the Orson Welles narrated cut that owes much to Kiss' (them again!) 'The Elder' saga . . . an armour-plated symphony of epic proportions. Then there's 'Holy War', preceded by the thundering, 'Drums Of Doom' instrumental, and finally 'Blackwind, Fire And Steel' which sports a frantically fast riff and just gets louder and louder!

The work of guitarist Ross The Boss is exceptional; each break is wild, outrageous and utterly mesmeric . . . and the same, of course, goes for Joey De Maio's bass playing. Most important, though, are Eric Adam's vocals – you can almost feel his veins popping as he sends high notes shooting out into space!

Most of these songs are destined to become stage favourites and if they don't play 'em live I'll be just one angry young man amongst the multitude banging the stage until they do!

And guess what? I didn't even mention Errol Flynn once!

DEREK OLIVER

AGENT STEEL
'The Unstoppable Force'
(Music For Nations MFN 66)
KKKKK

TAKE IT from me 'Speedsters' this 'un has been long overdue. The album, believe it or not, has been ready since the Autumn of last year, but if the 'Oik' at MFN is to be trusted the main reason for the delay was "sleeve 'n' artwork problems". However, I believe that waiting patiently in line for the catalogue number of 66(6) is a more likely story; that or the fact lead singer John Cyriis had inter-galatic visa trouble getting back to Earth from that top secret planet of his!!

Either way it's been well worth the wait cos the masters of 'Art-Speed-Metal' have come up with an absolute peach of an album which pisses all over its predecessor, the disappointing 'Sceptics (whoops) Apocalypse', which came out a couple of years back. But it was the release of Agent Steel's 'Mad Locust Rising' EP last year that first got me ranting 'n' raving; lovers of Speed Metal will tell you that the cut 'Let It Be Done' is up there with the Slayers and the Kreators of this world, but remember Agent Steel aren't from this planet, something which sets them apart from the rest of the field!

Now then, t'was at the end of the aforementioned 'Let It Be Done' that the Steel hinted at greater things to come; yer see, 'Speedsters', Cyriis and company cleverly teased us with a 'taster' in the form of 'The Day At Guyana'. 'To be continued' it said and they've kept their promise cos here it is on the 'The Unstoppable Force', all six minutes and 38 seconds of it. You've just gotta hear this 'un, filled with chunky riffs, clever intricate drum rolls and even a hint of Steve (Chopper) Harris excursions up and down Michael Zaputil's fretboard!

Elsewhere, there's the title kut itself – well fast – and if you're sick of Queensrÿche's Geoff Tate try lending an ear to 'Never Surrender'; lead screecher Cyriis really does empty his lungs on this 'un in that unique style of his. And should you be a member of the Air Guitar Appreciation Society then start giving your geetar a bit of 'J. Arfur' over 'Still Searching' and the classy playin' of Messrs Juan Garcia and Bernie

GET INTO

BAD COMPANY

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ATLANTIC

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Versailles. But if like me it's banal lyrics you crave then look no further than 'Rager', where master Cyriis is heard to utter the delightful line of: 'Hammering Metal into your mouth!'

Let's hope that Agent Steel get in their spaceship and make the UK this time around!

XAVIER RUSSELL

FOOTNOTE: Since this album was recorded AS have been through some major line-up changes. See Mayhem for details.

THE RAINMAKERS
'The Rainmakers'
(Mercury 830 214-1)
KKKKK

THERE'S A MOVEMENT in the States at the moment back to the roots of American folk: a 'Back To The Future' of rock 'n' roll if you will, since rock 'n' roll was spawned from the fusion of blues and traditional white folk and country & western. If this worries you, it shouldn't. Let me explain.

The Rainmakers – along with the Georgia Satellites – could well spearhead this movement. Their music borrows heavily from a rootsier folk tradition than the Satellites, but they also manage to incorporate the very best of more recent developments in rock. The most obvious influence is probably Creedence Clearwater Revival, the Rainmakers coupling that swamp-rock sound with elements of punk and even Thrash! The guitars (courtesy of Steve Phillips) career from the speakers alternately jangling and sharp, then thudding and enveloping, smothering you with their intensity. This is heavy stuff (and yes, I DO mean as in Heavy Metal!)

But the Rainmakers are a double-edged sword. Over and above Phillips' superb guitar assault there's singer Bob Walkenhorst's music, and more especially his lyrics.

'Well, I'm going down to Doomsville, honey/I've got my reservation at Headache Hotel/ Where the bellhop is drunk and the desk clerk's got some junk/He wants to sell' he sings on 'Doomsville'.

On 'Drinkin' On The Job' he word plays with all the euphemisms for getting drunk: *'The garbageman got trashed . . . The waitress she got tipsy'*, etc, etc. He tells stories that range from the smalltime 'The One That Got Away', about every man who complains about the one dream girl who did just that, to political polemic like 'Government Cheese', with its accusation: *'It's the man in the White House, the man under the steeple/Passing out drugs to the American people'*. This particular song caused a furore in the States!!

Backing up the lyrics is the powerful music: raucous, rocky, inspiring and – perhaps above all – *catchy!* Songs like the single, 'Let My People Go-Go', 'The One That Got Away' and 'Information' are instantly accessible and eternally memorable. I mean, need I go on?

The Rainmakers are a four-piece rock outfit from Kansas City and they are playing some of the most exciting rock 'n' roll I have heard in too long a wait. *I'm* sold, it's up to you now.

DAVE DICKSON

LOU GRAMM
'Ready Or Not'
(Atlantic 81728-1)
KKKK

HERE'S A POSER for you: why make a solo album that sounds exactly like the band you front anyway?

OK, while you're mulling that one over, here's another: why release the weakest track on your LP as the first single?

Answers, ladies and gentlemen, on a postcard to Lou Gramm c/o WEA Records. Because that's exactly what the man has done on this, his long-touted, even longer awaited debut solo album. That aside, however, Mr Gramm has certainly come up with a fine LP that, if you're a Foreigner fan (it's OK, you can tell me, I am too!), or more especially a fan of Lou Gramm's voice, you should waste no time in snapping up.

But, Goddamn, it really *does* sound like a Foreigner LP! Now, in my humble opinion, what they should've done was take the best of this album and the best of the last Foreigner album and produced an absolute KILLER. Both, sadly, contain too many below-par songs for either to rate as Five-K records.

'Ready Or Not' kicks off with all guns blazing on the title cut, a short, sharp shock of a song with guitarist Nils Lofgren exercising his digits most dextrously. The impetus is then sustained through 'Heartache' before dipping with the overly wordy 'Midnight Blue', a curious choice for lead single.

The two tracks that round out Side One, 'Time' and 'If I Don't Have You', though perfectly good songs, just don't match up to the furious start or the instant appeal of the first two: a lightweight rocker and something more sentimental that act as vehicles for the excellent Gramm vocal chords (and why not?) rather than making a point.

Over on Side Two Mr Gramm comes out with the kind of sexist lyric on 'She Got To Know' that Foreigner have revelled in for so long . . . I should get on my pedestal and condemn the man for uttering this kind of tripe but it's still a great song with a nice contribution from Lofgren again.

Next up there's 'Arrow Thru Your Heart', great guitar, great hook, should be a single. But the next two songs pretty much repeat the formula of 'Time' and 'If I Don't Have You', smacking a little too much of padding.

The album rounds off with 'Lover Come Back', which easily stands alongside 'Waiting For A Girl Like You', 'Break It Up' and 'I Want To Know What Love Is'. You know the sort of thing by now. A great ballad and nobody can carry off this kind of mush with more aplomb than Lou Gramm. Absolutely brilliant.

The man certainly possesses one of the all-time classic rock voices.

Incidentally, all the drums are played by Mr Gramm's brother Ben and all but two of the songs penned in conjunction with Bruce Turgon with whom Mr Gramm was coupled in his previous band, Black Sheep, Blackboard or something. Anyway, buy it.

DAVE DICKSON

"THE BEST NEWS FOR ENGLISH ROCK SINCE THE CLASH"
THE TIMES

NEW MODEL ARMY

NEW SINGLE

POISON STREET

REMIX VERSION
PLUS PREVIOUSLY UNRELEASED
B-SIDE

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23. NOTTINGHAM ROCK CITY
24. SHELLEY'S STOKE
25. MANCHESTER INTERNATIONAL
26. LEEDS POLYTECHNIC

TAKEN FROM THE ALBUM & CASSETTE

THE GHOST OF CAIN

Limited Edition 12" DOUBLE PACK

SHORT

Reviewed by DAVE DICKSON

MEAT LOAF: 'Blind Before I Stop' (Atista)
The title track of Meat's latest album and a return to the barn-storming chest-beaters we know and love. Not the LP's strongest rocker (I personally prefer 'Execution Day') but if you were disturbed by 'Getting Away With Murder's disco beat etc, etc then take heart! This is Meat slugging it out with the best of 'em! Hell's teeth, he even plays guitar on this one! More on Meat elsewhere in this issue.

KANSAS: 'All I Wanted' (MCA)
I saw Kansas at the Hammy Odeon, in 1938 I think it was . . . anyway, they've 'come back' like just about every other band from the mid-'70s you might care to name. Not a particularly auspicious relaunch but, nonethelesss, very smooth, very sophisticated Del Boy-style AOR. You can't really knock it (well you can, but is there any point?).

GARY MOORE: 'Wild Frontier' (10)
Sounding a shade less like Big Country than he did on 'Over The Hills . . .', Mr Moore nevertheless continues to explore his Celtic heritage. Great guitar (naturally) and a quite acceptable vocal even. The most interesting thing about this, however, is the very Phil Lynott inspired lyric. Not nearly as good as the Frankie single 'Warriors Of The Wasteland' on which Gary last appeared, but this could make some chart impression. Now if Mr Moore could only persuade Holly Johnson to quit the Frankies and team up with him we could be talking Mega-Business. How about it, Gary?

ZERRA ONE: 'Domino Effect' (Mercury)
Great hook, but they take too long getting to it. I like a single to be short and snappy. As the Bon Jovi philosophy has it: 'Don't bore us, get to the chorus!'

Zerra One probably fell into that U2-clone pit when they first emerged a couple of years back but now they've got heavier and moved more into Killing Joke territory. I like the band, I like this song and I like the album of the same name. The more adventurous among you could do worse than check this band out.

GHOST OF AN AMERICAN AIRMAN: 'I Hear Voices' (Plain Paper)
This is a damn good record. Independently released by this four-piece from Northern Ireland, 'I Hear Voices' is an excellent slice of modern pop/rock. Tuneful, catchy, definitely worth seeking out. So: A&R MEN, ARE YOU OUT THERE??!! Not wild about the name but I'd be very interested to hear more from them.

THE ICICLE WORKS: 'Evangeline' (Beggars Banquet)
It's about time TIW had another hit. Ian McNabb writes intelligent, literate narrative songs that avoid getting bogged down in overly verbose lyrics while retaining the essence of hooks and melodies. This, sadly, is not McNabb at his catchiest and the Works may yet have to wait a while before hitting the airwaves. Look, I have this Icicle Works interview if anyone's interested. . .?

THE RAINMAKERS: 'Let My People Go-Go' (Mercury)
The first single from the mind-bogglingly, brain-curdlingly, gut-wrenchingly brilliant Rainmakers' album (reviewed elsewhere in this issue!).

The Rainmakers appear on the rock'n'roll horizon like the blast before the nuclear winter. This single has God quoting Little Richard, instructing Moses to "get out and have a good time"! The chorus is an absolute killer, once heard, never forgotten, the humorous lyrics overlaying a whiplash guitar sound. Completely brilliant and totally great. The Band Of The Year. Miss out at your peril!

WAYSTED: 'Heaven Tonight' (Parlophone)
Strikes me as being a little *long* for a single, but Pete Way has always known how to turn out a great chorus and the hook line is very definitely the song's main strength. Whether this mid-tempo number will enable the band to follow in the footsteps of Europe remains to be seen, but I wish them well. The best track off the 'Save Your Prayers' LP.

WURZEL: 'Bess' (GWR)
Now, I've never been Motörhead's greatest fan but this knocked me off my stride and took me totally unawares. Absolutely bloody staggering. A gentle, sensitive, perhaps rambling piece of instrumental indulgence from the Motörhead guitarist and utterly superb. Reminiscent of the kind of thing Jimmy Page or Michael Schenker would use to fill out an album. A delicate and finely tuned piece, highly recommended.

The B-side comes complete with a vocal track, 'Long Time Ago', but this is an advance tape with just the one version on it.

PENDRAGON: 'Red Shoes' (Awareness 12")
I may have been unduly harsh on Pendragon's live effort '9:15' as this is undoubtedly a very good song. Oh well. This ought to do well for them but will probably sink into obscurity. Is there no justice?

TRIUMPH: 'Somebody's Out There' (MCA)
For comment refer back to the Kansas review.

■ FORMER **MILLER** guitarist **Larry Miller** has, as we recenty reported, forsaken his onstage Dalek impressions and general rock 'n' roll lunacy for life as a born-again Christian. And the man was spotted only a few weeks ago playing with a local church band in the Reading area.

Apparently, he's had his hair shorn off, wears glasses, baggy trousers and a duffel coat. **Robert Sweet** has a lot to answer for!

■ **TERRIBLE PAIN** drummer **Gary James** was recently stopped by 'The Fuzz' on his way to a fancy dress party. Nothing unusual in that, not even if he was dressed up as a woman.

No, the part that amazes us is that when James showed the coppers the supposed bulge in his pants, they actually *believed* he was really a man in drag!

And talkin' of Terraplane, didja see 'em on 'Saturday Superstore' the other week?! My God, did they ever look like **Spandau Ballet** or what?! And was Gary James *still* wearing women's clothing? The camera only showed him from the neck upwards, so we suspect this wuz the case. . .

"Look, Gladys! Manowar are coming to Grimethorpe!"

■ **EUROPE** VOCALIST **Joey Tempest** obviously isn't geared up to the rigours of road work. The Swedish meatball sprained his back on only the second show of the band's ongoing Euro-trek, whilst attempting a high flyin' leap. Fortunately (or *not* as the case may be), this hasn't led to the cancellation of any of the fivesome's UK dates, as suitable massage etc. has now restored him to full health. Perhaps el Tempest should stop watching all those **David Lee Roth** videos; trying to emulate Rotho isn't a wise course of action unless you've rubber in the spine!

■ THE DISEASE is spreading! It seems that Slam Dancing/Diving, a fine art so far confined (sic) solely to Thrash Metal shows, is now beginning to infiltrate some most surprising circles. Apparently, when Welsh band **Kooga** played a big concert on home territory recently, a number of fans clambered up onto the stage and proceeded to dive head-first into the stunned audience.

HTV captured this most remarkable event on film and are threatening to screen it on the small screen in the near future. Could this, we ask ourselves, lead to similar occurrences at gigs by **Marillion** or even (ulp!) **Genesis?!**

■ SPARE A thought over your breakfast table for Los Angeles bands **Alcatrash**, **Rough Cutt** and **Keel**, who have all apparently lost their recording deals in recent weeks (the labels in question being Capitol, Warner Brothers and Vertigo, respectively).

VFTB sympathises with the musos involved but has the following suggestions for the future plans of the three vocalists under the cosh:

Alcatrash mainman **Graham Bonehead** should become a trouser zip tester, Rough Cutt personage **Paul Shortino** should record a cover version of **'Just A Gigolo'** (in-joke for those in the know!), whilst **Ron Keel** should follow up his statements last year concerning the positive effect of the PMRC on the rock industry by becoming Rev. **Jimmy Swaggart's** personal ego shiner!

■ TSK, TSK, someone really should have a word with the WEA Records press office. In the course of a recent press release from this organisation, the debut **Tesla** album was referred to as being titled **'Curtis Hairston'**. Now, *we* know it's really called **'Mechanical Resonance'**, so why don't they, huh?! Probably too busy stopping people from trying to interview the **Georgia Satellites**. . .

■ CONGRATS TO our mate **Jonathan King** for managing to squeeze in a Heavy Metal segment, featuring the likes of **Ozzy** and **Maiden**, into the otherwise chart-dominated British Record Industry awards. Good on yer, Jon!

KOMIK KORNER

"How do you know when a leper has sent you a letter? His tongue's still stuck to the envelope!" ***Würzel (Motörhead)***

POLL REZULTZ

SO, HERE WE go again. The *Kerrang!* Readers' Poll Results, lovingly and meticulously compiled by our own answer to the abacus, Karoline Gennaio, and presented here for your delectation, etc.

Once again we were deluged with literally thousands of entries (more than ever!), so I think we can state with some confidence that this is a *genuine* reflection of your feelings.

Once again, congratulations to **Iron Maiden** on sweeping through in eight categories, with strong placings in many others. But elsewhere there has been a significant shift. **Metallica**, **Bon Jovi** and, most surprisingly of all, **Magnum** have all made inroads that suggest Maiden had better watch their backs next time around, whilst **Europe** kicked into gear by sweeping away with the 'Best New Band/Act' category, although they failed to make an impression on the overall 'Best Band' race.

Warlock's Doro Pesch confirmed her premier position as Metal's top female singer and pin-up with new entrants **Lisa Dominique, Samantha Fox** and **Torve** (**Mislead**) showing that the genre doesn't lack for 'horny birds'.

Elsewhere **Tommy Vance** once again raced away with 'Best DJ', but **Jon Lord**, after dominating the 'Keyboards' section ever since the birth of time (or at least this magazine), has at last been usurped, by Bon Jovi's **David Bryan**! Indeed, **Deep Purple** were noticeably absent from the poll overall, with even Herr **Blackmore** failing to make the Top Ten guitar heroes' list. And, talking of axe fiends, **Steve Vai** certainly came out of the shadows to grab the crown from **Gal Moore**, whilst it was also interesting to note that **Eddie Van Halen** was also ignored by the populace. Come to think of it, **Van Hagar** made no impression at all on the poll, whilst **David Lee Roth** and his new sidekicks showed up with a healthy vote in several categories; it seems as if the British public rather prefer Dave's antics to those of his erstwhile colleagues.

Oh, and before I go, a word of congratulations to **Venom**. Yeah, those nice boys were for the third year running voted 'Worst Rock Band' and as having recorded the year's most awful album. Plus ca change, plus c'est la meme chose, eh?

MALCOLM DOME

BAND

1 **IRON MAIDEN**
2 **BON JOVI**
3 **METALLICA**
4 **MAGNUM**
"Bob Catley here. On behalf of everyone in the band I would like to thank the readers of *Kerrang!* for their vote of confidence in us. We hope that 1987 will be a great year for all of us. Thanks again for all your support."
5 **AC/DC**
6 **KISS**
7 **WASP**
8 **MARILLION**
9 **MÖTLEY CRÜE**
10 **DIO**

MALE SINGER

1 **BRUCE DICKINSON**
"This is Bruce Dickinson saying thanks to the best and most loyal fans in the world. Hope I live up to your expectations in the coming year."
2 **JON BON JOVI**
3 **RONNIE JAMES DIO**
4 **BOB CATLEY**
5 **JOEY BELLADONNA**
6 **DAVID LEE ROTH**
7 **FISH**
8 **JAMES HETFIELD**
9 **BLACKIE LAWLESS**
10= **PAUL STANLEY**
10= **GEOFF TATE**

FEMALE SINGER

1 **DORO PESCH**
"I'm very thrilled to have been voted top female singer, but I am very surprised that anyone would regard me as worthy of being placed first as female sex object. Thanks to all at *Kerrang!*"
2 **LEE AARON**
3 **KATE BUSH**
4 **ANN WILSON**
5 **PAT BENATAR**
6 **FIONA**
7 **TINA TURNER**
8 **STEVIE NICKS**
9 **NANCY WILSON**
10 **KIM McAULIFFE**
"It's nice to know I'm still remembered – just!"

TOP FEMALE singer and sex object: Doro Pesch

NEW BAND/ACT

1 **EUROPE**
"This is Joey Tempest speaking. We're very honoured to have been voted 'Best New Band/Act' by the readers of *Kerrang!* It's been one of our life's ambitions to achieve success in Britain."
2 **FM**
3 **VINNIE VINCENT**
4 **POISON**
"We f**ked up by three places, didn't we? Seriously, we think it's great that the readers of *Kerrang!* voted for us in such numbers. Thanks to everyone who took the trouble to vote for Poison."
5 **DAVID LEE ROTH**
6 **CINDERELLA**
7 **FLOTSAM & JETSAM**
8 **ANTHRAX**
9 **GTR**
10 **ZODIAC MINDWARP & THE LOVE REACTION**
"Cobalt was devastated by the fact that the Love Reaction only came tenth in the poll for 'Best New Band/Act' and he promises to practice his guitar playing and get even faster. I, Zody, in turn promise to grow my hair much, much longer. And, who knows, with this combination maybe we'll top the poll next time around!"

SINGLE/EP

1 **LIVIN' ON A PRAYER** Bon Jovi
2 **WASTED YEARS** Iron Maiden
3 **STRANGER IN A STRANGE LAND** Iron Maiden
4 **YOU GIVE LOVE A BAD NAME** Bon Jovi
5 **MADHOUSE** Anthrax
6 **THE FINAL COUNTDOWN** Europe
7 **WHO MADE WHO** AC/DC
8 **YANKEE ROSE** David Lee Roth
9 **95-NASTY** WASP
10 **OVER THE HILLS AND FAR AWAY** Gary Moore

IRON MAIDEN: eight number one positions

ALBUM

1 **SOMEWHERE IN TIME** Iron Maiden
2 **MASTER OF PUPPETS** Metallica
3 **SLIPPERY WHEN WET** Bon Jovi
4 **VIGILANTE** Magnum
5 **EAT 'EM AND SMILE** David Lee Roth
6 **RAGE FOR ORDER** Queensrÿche
7 **VINNIE VINCENT INVASION** Vinnie Vincent
8 **INSIDE THE ELECTRIC CIRCUS** WASP
9 **WHO MADE WHO** AC/DC
10 **TURBO** Judas Priest

GUITARIST

1 **STEVE VAI**
"Are you sure I was voted top guitarist? Are you certain of this? You aren't winding me up, are you? Seriously, I'm positively corrosive about the accolade. It's a fantastic Five-K award, thanks a lot!"
2 **GARY MOORE**
"Thanks to all *Kerrang!* readers/voters for their continued support. I hope to see you all on tour in March."
3 **RICHIE SAMBORA**
4 **DAVE MURRAY**
5 **YNGWIE J. MALMSTEEN**
6 **ANGUS YOUNG**
7 **JAKE E. LEE**
8 **ADRIAN SMITH**
9 **VINNIE VINCENT**
10 **KIRK HAMMETT**

BASSIST

1 **STEVE HARRIS**
2 **CLIFF BURTON**
3 **BILLY SHEEHAN**
"This has been a fantastic year for me and this just adds to my joy. Thank you so much. I'm looking forward to coming over to Europe with David Lee Roth and showing everyone what I can really do!"
4 **GENE SIMMONS**
5 **GEDDY LEE**
6 **NIKKI SIXX**
7 **ALEC JOHN SUCH**
8 **LEMMY**
9 **PETE TREWAVAS**
10 **JIMMY BAIN**

KONTINUEZ PAGE 26

GUITARIST: Steve Vai (right)

IRON MAN

Or: never mind the ballots! "What can I say? If you're not an IRON MAIDEN fan the results are probably pretty boring. . ." Poll-axed yet again, number one son STEVE HARRIS (pictured here) gets a vote of confidence from SYLVIE SIMMONS

1986: A CONFUSING year, for the dedicated follower of Thrashin': Priest goes glam, Ozzy goes jogging, Jimmy Page stops playing with voodoo dolls and plays for kiddies' charity. Gets so you don't know which end the bottle goes. So it's nice to know in this ever-changing world of ours that there's *something* we can rely on: when the year-end readers' polls come in, *Iron Maiden are still number one in every category known to HM-kind!*

OK, just the merest touch of exaggeration. Not a showing in the Female Sex Object department, a second and third position in Single Of The Year, third and tenth best promo videos, fourth and eighth best guitarists, and a shameful second and ninth place in the Male Sex Object poll, Bruce beaten by Eddie and Eddie beaten by (*we demand a recount!*) Jon Bon Jovi!

But have we got *firsts* for you! Best band – third, or is it fourth, year in a flaming row! – best album, best singer, best retail video, best drummer, best album cover, best gig, best bass player. And who's that on the other end of the blower but the Very Best Bassist Himself! So, 'Arris, what's the secret of your success and all that?

"It's incredible, isn't it really? People say," Steve laughs, "they only bother to tour when there's a poll coming up; I must admit that we've been lucky in that respect – this last tour, for instance, was around the time when the polls were run, so I suppose that helped! It's just that we've got such dedicated fans. It's unbelievable.

"I must admit, when I used to read *Sounds* and *Melody Maker* and whatever years ago, when I was a fan going to concerts, I never used to fill the poll coupons in! So to actually go to all that bother I suppose you've got to really like a band – which is great!

"The tour was such a good tour, though – from our point of view anyway, the best you can get. What can I say? If you're not an Iron Maiden fan the poll results are probably pretty boring!"

Who would *you* have voted for, then?

"Best album, probably 'Rage For Order', Queensrÿche, and Waysted. Best band? I don't know, I've got a lot of favourites – Golden Earring, Jethro Tull. I'm an old hippy really."

SO HOW COME Dave and Adrian never come top of the axeman category?

"I don't know really; I suppose it's because we've got two of them."

And talking of twos, how's Eddie taking getting beaten by Jon Bon Jovi as Sex Object Of The Year?

"I can't understand that! Eddie's better-looking Jon Bon Jovi. We've had a couple of days off, so I guess we'll find out tomorrow when we play Wichita, Kansas, how he's taking it. Maybe it's an omen because the other day he fell over onstage – the first time he's ever done that. Too much tequila. . ."

Tonight they're playing Corpus Christi, Texas. And, yep, Bruce (currently 'gutted' at being seven places behind Ed in the sex symbol department) *will* be up there with them, despite what you might have read in 'news' papers recently about him getting hauled off in Texas on a charge of beating up a fan at a concert there a couple of years ago.

"Actually I'd really like you to clear this up for us. Bruce did get arrested, supposedly for something that happened two years before on the 'Powerslave' tour, although he can't remember exactly what it was. He thinks it was from when he hit a *security guard* over the head with his mikestand – and he thinks he wrapped the mike lead around his throat as well! – because the security guy was hitting a fan. In the paper they said it was a *fan* that he hit – no way!

"The security guy apparently made a complaint two years before and so it was still on their books so they had to follow it through. Whether the guy is still going to follow it through or not, we don't know. There may be a small fine or something. . ."

While we've got him on the line, we might as well get Steve to clear up a few more Maiden rumours. Like: they'll headline Donington this year.

"There's been rumours for the past five years that we're going to play Donington!"

Like: they're playing Wembley Stadium this summer.

"We're not really sure yet. I must admit the next tour may well be a festival tour, but we've not completely decided yet."

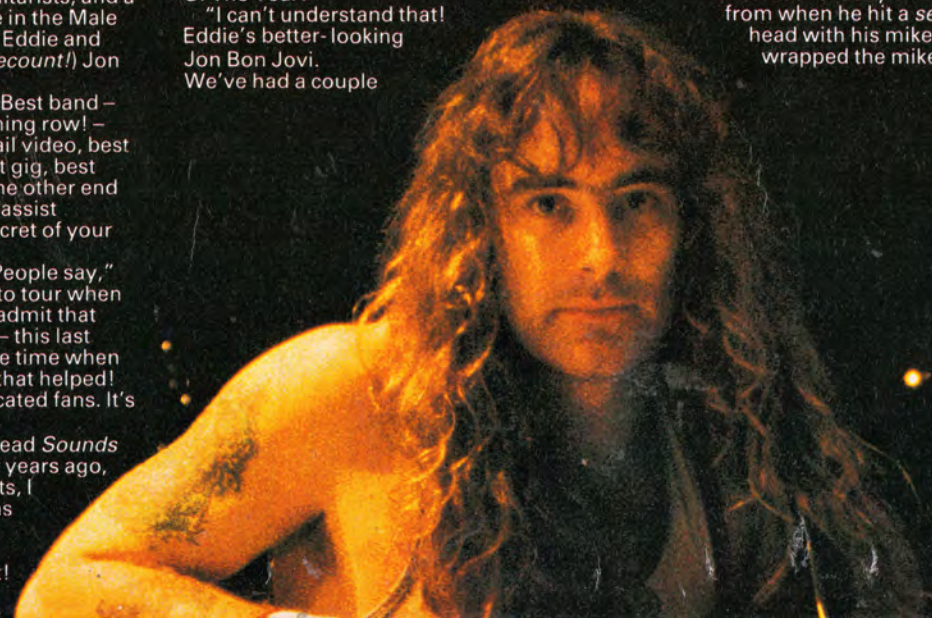
And like: they're making a movie with horror-writer Shaun Hutson.

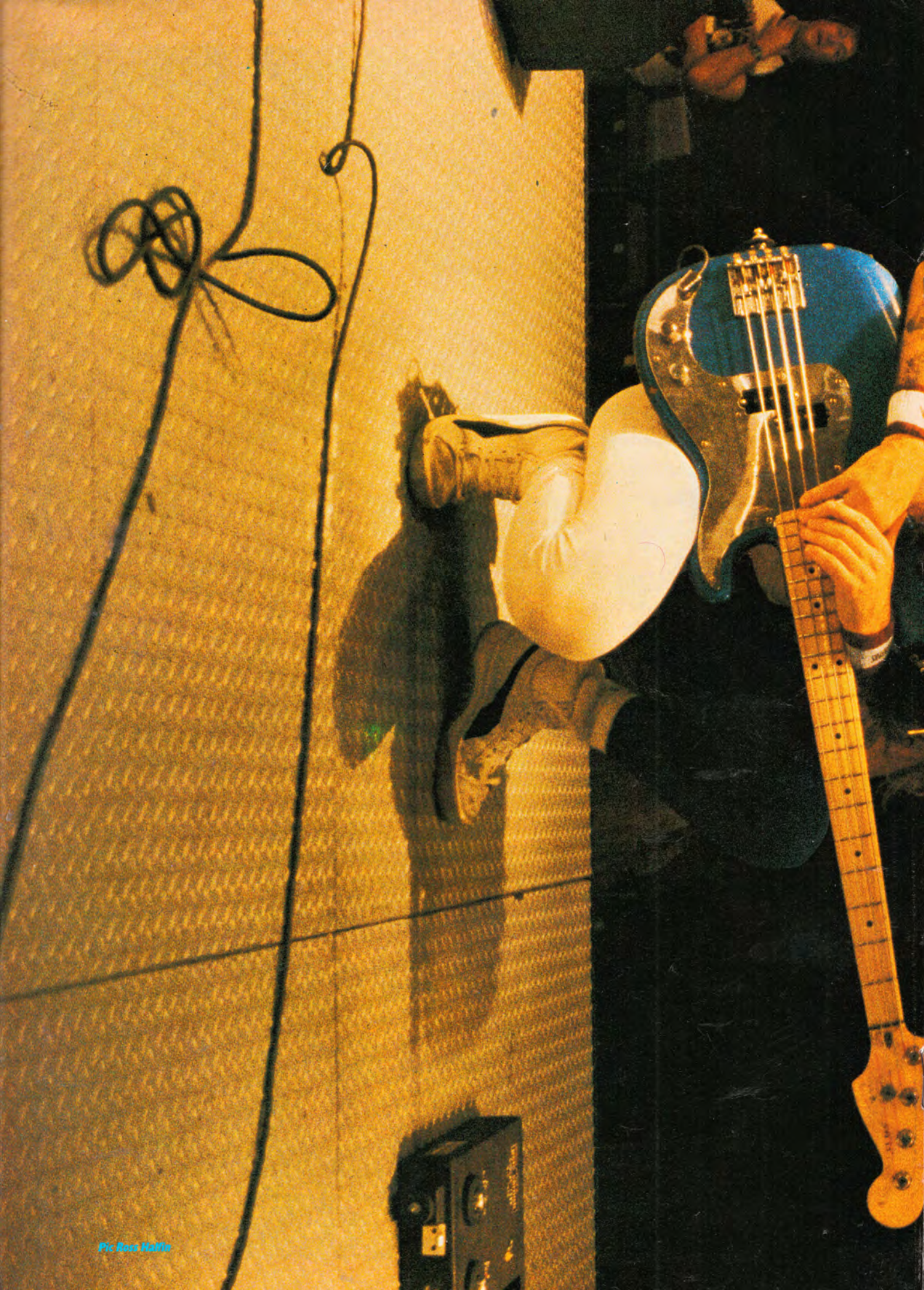
"Again, it's something we've been talking about. How soon it's going to be, we're really not sure. Shaun came out to Brussels and spent a few days on the road with us, and it's definitely a strong possibility for the future. Again, it's just a question of timing and fitting it between albums."

THEY START the Best Album Of 1988 around October, November – the tour finishes in Japan in May, then it's three months off and back in the studio – and they're talking about a January '88 release.

So how about a final message for all their fans and mums who voted for them?

"Yet again thanks for everything, thanks for a great year, thanks for a great tour. I just hope that they carry on enjoying our music. I don't know what you can say in these situations except *thanks.*"





Pic Ross Halfin

POLL

FROM PAGE 23

DRUMMER

1 **NICKO McBRAIN**
2 **LARS ULRICH**
3 **TOMMY LEE**
4 **NEIL PEART**
5 **COZY POWELL**
6 **TICO TORRES**
7 **ERIC CARR**
8 **RANDY CASTILLO**
9 **VINNIE APPICE**
10 **PHIL COLLINS**

KEYBOARD PLAYER

1 **DAVID BRYAN**
"Hey man, I can't believe it. That's wild!"
2 **JON LORD**
3 **MARK STANWAY**
4 **MARK KELLY**
5 **CLAUDE SCHNELL**
6 **DIG DIGITAL**
7 **DON AIREY**
8 **ANDY BOWN**
9 **KEITH EMERSON**
10 **MIC MICHAELI**

LIVE GIG/TOUR

1 **IRON MAIDEN**
2 **METALLICA**
3 **BON JOVI**
4 **MAGNUM**
5 **ALICE COOPER**
6 **MARILLION AT MILTON KEYNES**
7 **DIO**
8 **QUEEN**
9 **AC/DC**
10= **WASP**
10= **DONINGTON**

SEX OBJECT (MALE)

1 **JON BON JOVI**
2 **EDDIE 'THE 'EAD'**
"How could anybody think that Jon Bon Jovi is a bigger sex symbol than me? I'm twice the monster he is!"
3 **DAVID LEE ROTH**
4 **RICHIE SAMBORA**
5 **JOEY TEMPEST**
6 **PAUL STANLEY**
7 **LEMMY**
8 **BLACKIE LAWLESS**
9 **BRUCE DICKINSON**
10= **VINCE NEIL**
10= **DUMPY**
"I should have been first, of course. Oh well, I suppose I'll just have to put on a bit of weight if I want to be number one next time around!"

MALE SEX object: Jon Bon Jovi

SEX OBJECT (FEMALE)

1 **DORO PESCH**
2 **LEE AARON**
3 **NANCY WILSON**
4 **KATE BUSH**
5 **LISA DOMINIQUE**
"Lisa Dominique would like to thank all the readers of *Kerrang!* who voted for me. I promise that my next photo session with Ray Palmer will be so daring that I'll make it to number one next year!"
6 **FIONA**
"Hey, I'm feeling real sexy after this vote! Thanks a lot, it's nice to know some people in Britain know who I am!"
7 **SAM FOX**
8 **ANDREA SCHWARZ**
9 **BEKI BONDAGE**
10 **TORVE**
"I think it's great!"

TV SHOW

1 **NO LIMITS**
2 **EASTENDERS**
3 **MUSIC BOX – POWER HOUR**
4 **THE TUBE – HM SPECIAL**
5 **'ALLO 'ALLO**
6 **ENTERTAINMENT USA**
7 **THE CHART SHOW**
8 **WHO DARES WINS**
9 **BROOKSIDE**
10 **FAWLTY TOWERS**

RADIO DJ

1 **TOMMY VANCE**
2 **ALAN ROBSON**
3 **STEVE WRIGHT**
4 **TOM RUSSELL**
5 **MIKE SMITH**
6 **PHIL EASTON**
7 **ALED SAMUELS**
8 **ALAN FREEMAN**
9 **JONATHAN KING**
10 **ANNE NIGHTINGALE**

FILM

1 **ALIENS**
2 **TOP GUN**
3 **HIGHLANDER**
4 **BACK TO THE FUTURE**
5 **POLICE ACADEMY III**
6 **NIGHTMARE ON ELM STREET**
7 **ROCKY IV**
8 **CROCODILE DUNDEE**
9 **NIGHTMARE ON ELM STREET II – FREDDIE'S REVENGE**
10 **LABYRINTH**

LISA DOMINIQUE: fifth in the female sex object category

PROMO VIDEO

1 **LIVIN' ON A PRAYER** Bon Jovi
2 **MADHOUSE** Anthrax
3 **WASTED YEARS** Iron Maiden
4 **WHO MADE WHO** AC/DC
5 **SLEDGEHAMMER** Peter Gabriel
6 **YANKEE ROSE** David Lee Roth
7 **GOIN' CRAZY** David Lee Roth
8 **THE FINAL COUNTDOWN** Europe
9 **WALK THIS WAY** Run-DMC/ Aerosmith
10 **STRANGER IN A STRANGE LAND** Iron Maiden

RETAIL VIDEO

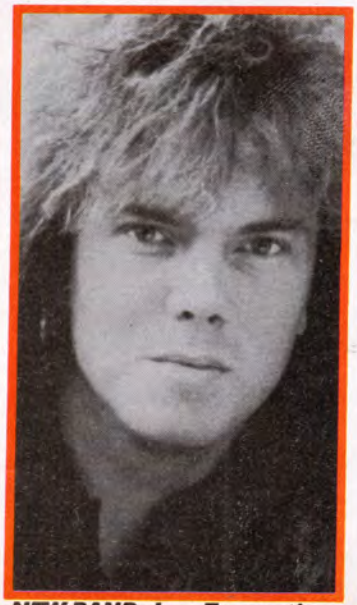
1 **LIVE AFTER DEATH** Iron Maiden
2 **BREAKOUT – THE VIDEO SINGLES** Bon Jovi
3 **THE SINGLES** Marillion
4 **ROCKING THROUGH THE YEARS** Status Quo
5 **WORLDWIDE LIVE** Scorpions
6 **ANIMALIZE** Kiss
7 **LET THERE BE ROCK** AC/ DC
8 **THE SESSIONS** Hear 'n Aid
9 **GRACE UNDER PRESSURE** Rush
10 **FUEL FOR LIFE** Judas Priest

ALBUM COVER

1 **SOMEWHERE IN TIME** Iron Maiden
2 **EAT 'EM AND SMILE** David Lee Roth
3 **VIGILANTE** Magnum
4 **MASTER OF PUPPETS** Metallica
5 **ORGASMATRON** Motörhead
6 **THE ULTIMATE SIN** Ozzy Osbourne
7 **PEACE SELLS . . . BUT WHO'S BUYING?** Megadeth
8 **TRILOGY** Yngwie J. Malmsteen
9 **INSIDE THE ELECTRIC CIRCUS** WASP
10 **SLIPPERY WHEN WET** Bon Jovi

KERRANG! COVER

1 **118** Hear 'n Aid
2 **130** Bruce Dickinson
3 **132** Blackie Lawless
4 **135** Metallica
5 **133** Alice Cooper
6 **128** Jon Bon Jovi
7 **113** Nikki Sixx
8 **126** Ozzy Osbourne
9 **136** Klass Of '87
10 **120** Metallica



NEW BAND: Joey Tempest's Europe

BORE

1 **TOP OF THE POPS**
A spokesman for the BBC said: "Well, it's been running for over 20 years, has nine million viewers every week and is the world's longest-running regular pop TV show. Surely that counts for something?!"
2 **THRASH METAL**
3 **BON JOVI**
4 **IRON MAIDEN**
5 **DAVE DICKSON**
6 **EUROPE**
7 **POP MUSIC**
8 **TOMMY VANCE**
9 **VENOM**
10 **RADIO ONE**

WORST ROCK GROUP

1 **VENOM**
2 **EUROPE**
3 **BON JOVI**
4 **IRON MAIDEN**
5 **SLAYER**
6 **MARILLION**
7 **WASP**
8 **STRYPER**
9 **MOTÖRHEAD**
10 **METALLICA**

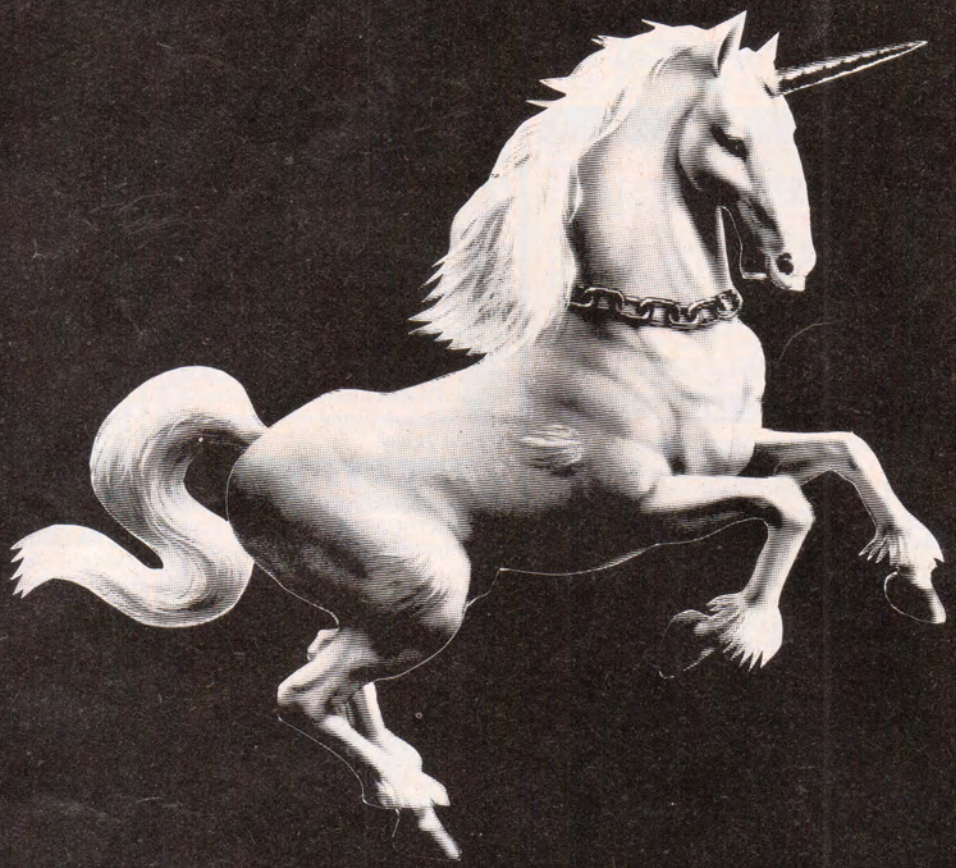
WORST ROCK LP

1 **EINE KLEINE NACHTMUSIK** Venom
2 **SLIPPERY WHEN WET** Bon Jovi
3 **THE FINAL COUNTDOWN** Europe
4 **SOMEWHERE IN TIME** Iron Maiden
5 **REIGN IN BLOOD** Slayer
6 **IN THE ARMY NOW** Status Quo
7 **THE OFFICIAL BOOTLEG** Venom
8 **5150** Van Halen
9 **DANCING UNDERCOVER** Ratt
10 **MASTER OF PUPPETS** Metallica

CRONOS of VENOM: the worst – again!

KERRANG! COVER: issue 118

MAGNUM



U.K. & EUROPEAN TOUR

MARCH

2	SHEFFIELD	City Hall
3	MANCHESTER	Apollo
4	HANLEY	Victoria Halls
5	NOTTINGHAM	Royal Centre
6	BRADFORD	St. Georges Hall
7	GLASGOW	Barrowlands
8	EDINBURGH	Playhouse
9	NEWCASTLE	City Hall
10	BIRMINGHAM	Odeon
11	BRISTOL	Colston Hall
12	OXFORD	Apollo
13	LONDON	Hammersmith Odeon

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SQUIDGE, LUV and kisses for ever! Luv **JAM**

UMEMPLOYED MALE (18) into HR seeks similar female (18-20) for companionship/adventures. Sussex area. Box No K816.

SHEFFIELD MALE, 20, into most HM/HR seeks attractive female for gigs outings Box No K817.

LONELY MALE into HM/HR seeks attractive non smoking female (19-23) for gigs fun and lasting relationship in Edinburgh area. Spare ticket for Europe Box No K818.

BELFAST/LISBURN male seventeen. Tired of girls with no musical taste! Seeks girlfriend into HM/HR photo Box No K823.

MALE JOVI RATT FAN in Navy seeks female Jovi Ratt fan in Kent area for friendship Box No K824.

FRENCH GUY 21, into Ratt and Classy metal, seeks female penpals in Japan. Contact Luc Boilly 46 Rue De La Station 59650 Villeneuve Dascq France. Photo appreciated.

MALE 22, attractive honest, reliable shy, inexperienced seeks romantic girlfriend into hard rock, fantasy fiction London/Herts Box No K827.

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IRON MAIDEN RARE RECORD AUCTION. Send SAE for list to Sean Nicol, 9 Hurstway, Fulwood, Preston, Lancs PR2 4TT.

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7" Jap Lick it up, Thrills in Night Pic Bag	ea 4.99
7" Jap Heavens on Fire Pic Bag	4.99
7" German I was made for lovin Pic Bag	3.99
7" Canada Lick it up, I was made for lovin	4.50
7" UK Creatures of night, what makes world Pic Bag	ea 2.99
7" USA Burn bitch burn Shandi	ea 3.99
7" USA Lick it up, Dark light	ea 4.99
7" French Dirty Livin, I was made for lovin Pic Bag	ea 6.50
7" Italian Shandi, Don't you let me (P. Criss) Pic Bag	ea 3.50
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H.M. CLOTHING and accessories catalogue 20p plus SAE (Dept K6) 4 Alma Court, Upholland, Lancashire. WN8 0NT.

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ROCK BAND? We want to hear you. Contact: P.A. ElHE Chelmsford Box No K826.

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DRUMMER REQUIRED by original H.M. band. Tel: 01-514 2844.

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F.M. INTERNATIONAL, fan club. SAE to PO Box 29, Kings Lynn, Norfolk.

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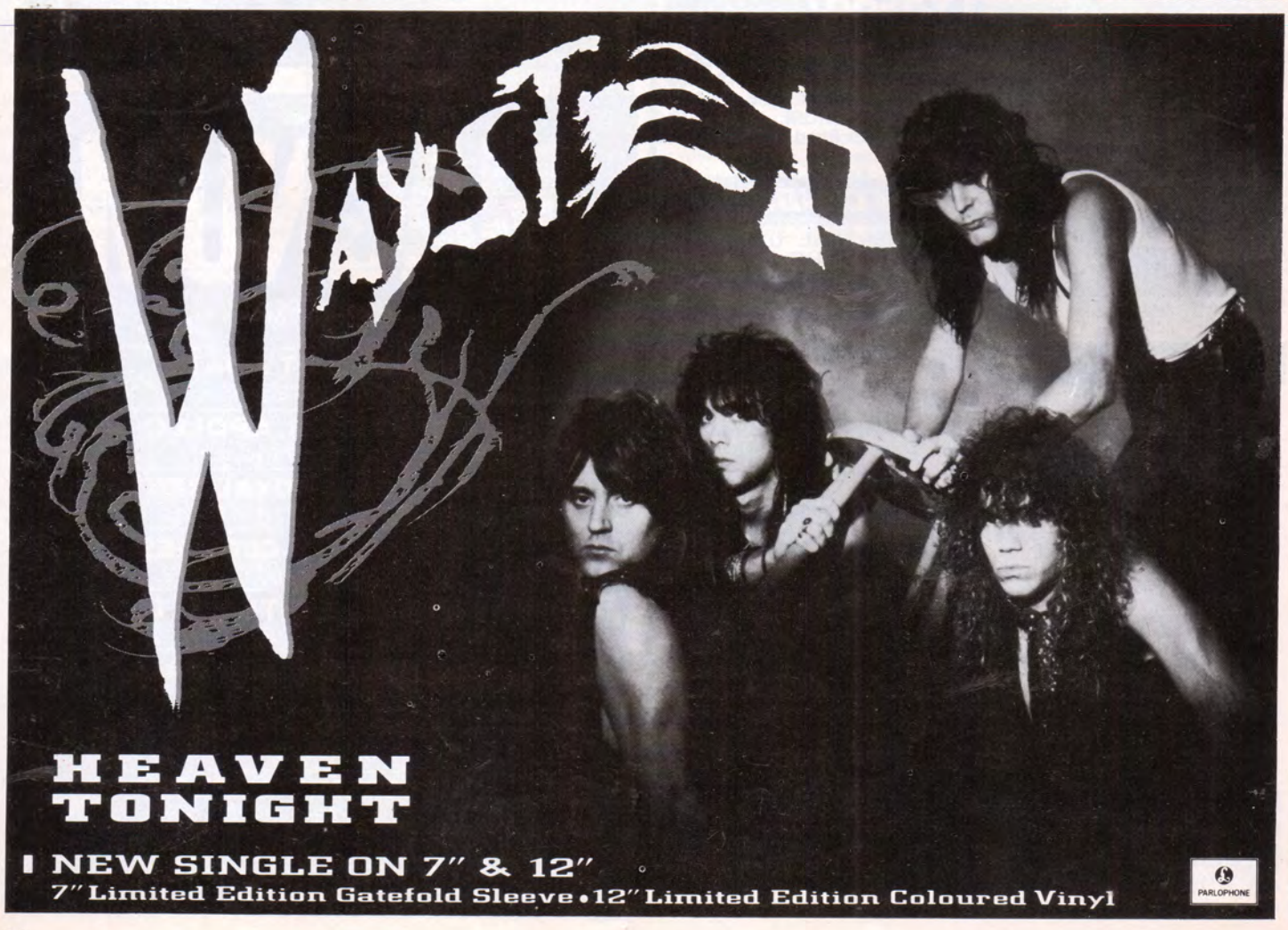
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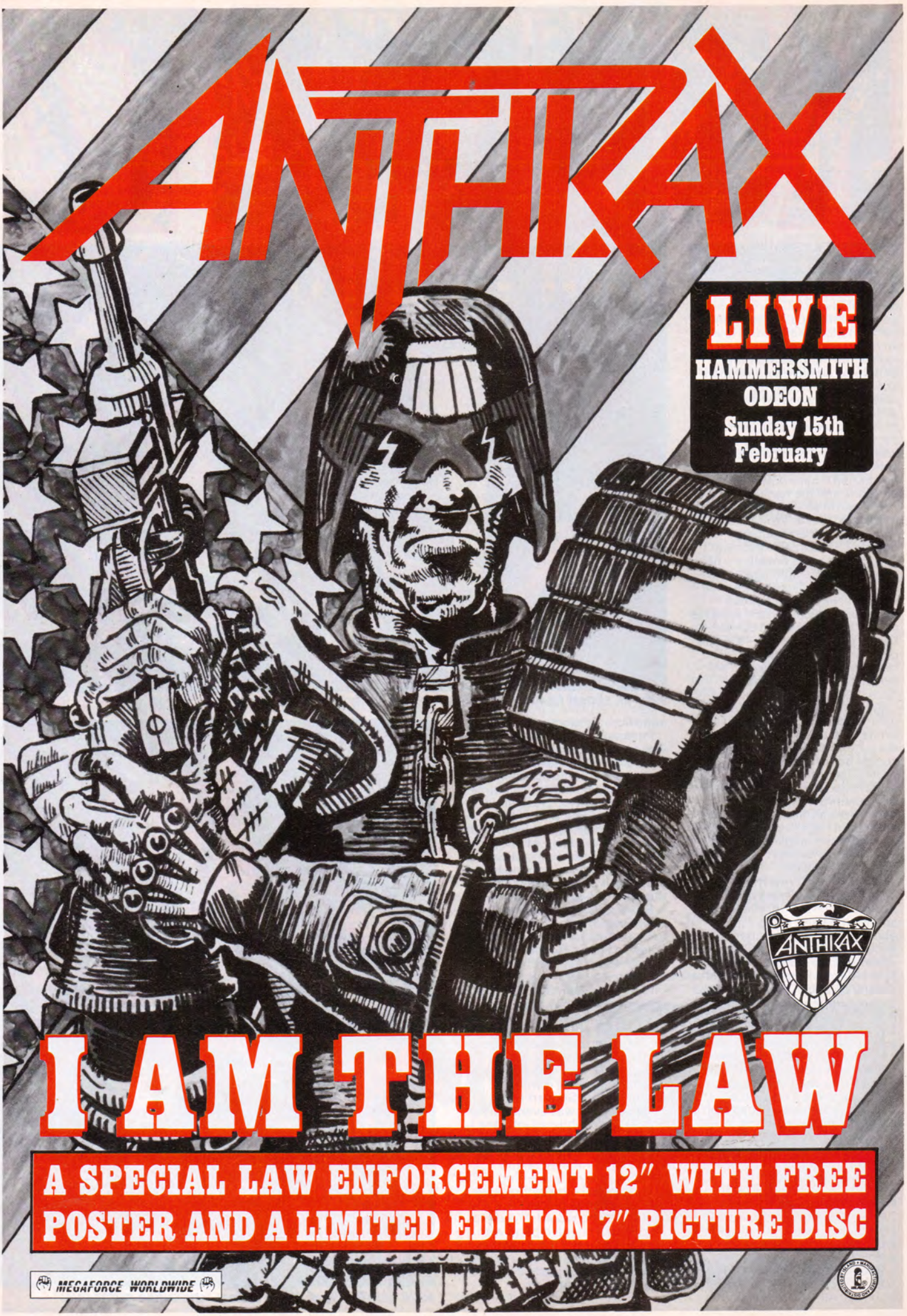
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KONCERTZ

FM/WHITE SISTER
Irish Centre, Digbeth, Birmingham

DOUBLE TOP!

FM: 'an almost faultless performance, yet eerily cold and short on rock 'n' roll spirit'

BY THE time I got through the doors of the Irish Centre it was going to take a particularly fine performance by *any* band to elicit anything approaching a good review: 40 minutes after the doors should have swung open and I was still struggling to conserve body heat in the face of an enthusiasm-sapping, blustering wind. Had it been a couple of weeks ago, in the near-Icelandic conditions we all suffered, I would probably have hot-footed it back down the M1 and said, sod the review!

The warm air caressed my numb skin just as White Sister were ending their opening number, 'Dancin' On Midnight'; just as the song's final flurry of chords reverberated against the walls of this unlikely rock venue – walls plastered with posters advertising such musical delights as the 'Second Annual Dinner Dance With The Brazils – £9' and gigs by Sunshine, Dermot Hagarty and Tom Healy & The Antelopes. What am I doing *here?* I thought.

In the following 40 minutes (which seemed like 15 – max.) White Sister poured out a quite staggering series of excellent songs, performed with slick professionalism and accomplished precision, and disappeared from the stage leaving the audience genuinely stunned. That's the only reason I can think of to explain why the vast majority weren't going at least a *bit* bonkers.

White Sister perform with a refreshingly low 'pose quotient'. But with such a high level of songwriting and performing ability, which enables them to put expensive items like 'A Place In The Heart', 'Promises', 'Love Don't Make It Right' (or any of the others) on show, there's no *need* to dress up the shop window. And when such songs come so expertly packaged – wrapped in a superb lead vocal and tied up neatly with crystalline guitar solos – you feel compelled to press your nose harder against the glass to get a closer look.

The tiny venue provided a bit of a luxury, because it's a fairly safe bet that you won't have the opportunity to get so close to White Sister again.

"You all know this one, it goes like this . . ." A few chords are followed by a couple of pyro flashes, the low ceiling causing the smoke to hang heavily over the stage, with thick plumes swirling about FM's meticulously coiffeured hair-dos, smart outfits and 'hey!' expressions. FM get into their athletic stride quickly and with confident ease.

Personally, I don't like FM. Although I can't deny that they have an enviable talent for writing songs with a massive appeal, on which they've built a sizeable following and a solid reputation. They're a bit too studied and clinical to hit the gut, tending instead to score high style points – throwing all the right shapes, piling on the hi-gloss harmonies and saying all the right things.

But by the end of their set – a relentless stream of what appear to be perfect, sure-fire hits, with 'Face To Face', 'Frozen Heart' and 'The Dream That Died' being the most penetrating – I was forced into a match-winning submission to the fact that they are a *very* high quality band.

In one way they gave an almost faultless performance, yet were eerily cold and short on rock 'n' roll spirit. (They came close to grabbing some of it with an encore of Rod Stewart's 'Hot Legs', but that was eventually FM-ised and whipped into line.)

FM probably won't like this review. But they don't need to. Pretty soon – if they're not already – they'll be earning by the minute what I earn by the week. Would I change places? Are you *kidding?* Who *wouldn't* want to be part of a talented band with a mega-successful future within striking distance?

Personal taste aside, FM were probably quite brilliant.

PAUL HENDERSON

RICK CHADOCK of White Sister: 'crystalline guitar solos'

Pix Pete Cronin

WASP/SAXON
The Ritz, New York

ELECTRIC CHEERS

WASP'S BLACKIE LAWLESS (left) and Chris Holmes: 'this was a rock 'n' roll show like it ought to be, full of enthusiasm, surprises and spontaneity'

THE WASP/SAXON show was booked into the Ritz for two nights, and the first night was rumoured to be a sell-out. Pity then that one of the biggest snowstorms of the season was laying down its soft white fluff all over the city just that same day. It kept people away in droves. Reports of actual attendees varied from 200 to 600, depending on who you believed.

Tickets were to be honoured the next night, which meant potentially overcrowded conditions, though when I arrived the club looked almost deserted. Perhaps it was the weather, or the competition of a David Lee Roth show out on Long Island, but Metal heads were staying away in droves – or so it seemed at first. . .

At the promised starting time of 11pm, Saxon took the stage. Granted, they were given limited space in which to do their thing, but it's not the size that counts, it's what you do with it, and Saxon were doing very little to fill the stage with their presence or their talents.

They opened with 'Power And The Glory' and I had the immediate feeling that I was watching Spinal Tap in action. The band might easily have been caught red-handed in the middle of a rehearsal in a garage somewhere in rural England, not front and centre in new York City. The billowing smoke tried to fill the stage, but the gaps the band left were just too large. True, singer Biff Byford made an effort by prowling panther-like back and forth, but his movements lacked energy and hunger. The carefully choreographed shakes of his blond streaked hair made him look older than the entire Heavy Metal genre.

'Wheels Of Steel' was greeted by massive cheers from the crowd, which had suddenly increased in number. The threat from Byford that the band wanted "to rock your f**king brains out" was taken in stride. Perhaps the fans felt they had little to lose, but it didn't sound like a choice proposition to me.

'Princess Of The Night' saw the singer urging the place to "come on New York!" But I think the crowd would have given more if the group had. 'We Came Here To Rock' followed the second plug of the evening for Saxon's latest 'Rock The Nations' album, showing that the group have learnt to be commercially minded. Sell, sell, plug, plug, etc. That aspect aside, however, I saw a very tired, uninspired performance; a series of stage antics devoid of heart or feeling. The audience, though, was pretty much loving it fervently – not an overwhelming response but there weren't any beer cans being hurled at the stage either.

'20,000 Feet' was met with fist action from a couple of zealous fans at the front, but further back there was less physical response despite a plea from Byford that "I want to see everyone going f**kin' crazy". There were flashes of devotion from the audience, but it was never sustained throughout an entire song.

The funny thing was, it felt like the crowd really wanted to like the band. They're pleasant and inoffensive, but everything was done half-heartedly. . . Metal for the dabbler. A shining example of an average British Metal band who've put in 10 years of dues playing every pub in the country.

They're far from bad, but they're not great either. And despite a chorus of "SAX-ON!" they did not return for an encore, concluding their set after a brief 35 minutes.

One hour later, the lights finally went down and WASP were ready to go. The curtain rose and we were assaulted by flashing lights, the drone of sirens and what sounded like a carnaval calliope drowning out the announcer's opening remarks. It didn't matter; before you could catch your breath, the stage was filled with the presence of Blackie Lawless. The infamous oft-photographed lead singer/rhythm guitarist stood alone centre-stage while his band-mates posed atop a riser constructed to resemble animal cages stored behind the scenes at a three-ring circus.

The Kiss influence was obvious yet never offensive, with Lawless the quintessential sum of the various Kiss members: he resembles Ace Frehley, projects an attitude not unlike Gene Simmons' big bad monster and prances around the stage as though he's taken lessons from Paul Stanley. The fringes on his jacket, spandex pants and boot-like leggings flew around him, and the crowd went beserk as the band launched into 'I Don't Need No Doctor', a classic rock song given a nice '80's touch.

In dramatic comparison to Saxon, WASP were really putting on a show. Only halfway through the third song and already Ozzy Osbourne lookalike, guitarist Chris Holmes' blond hair was wet with sweat and plastered to his head. And then, as I looked around to check out the audience reaction, I found myself staring into the face of Ace Frehley!

Back onstage Lawless was telling the crowd about WASP's new 'Inside The Electric Circus' LP (it seems to have become nouveau Metal chic to promote your latest release over and over again), going on to introduce 'Wild Child' with a Stanley-like rap about the wanton woman who inspired the tune. Meanwhile, the number of people in the crowd had now increased to the point where it seemed impossible to add even a small child to the mob.

So, what was the difference between the two bands on the bill? Well, simply that the energy of WASP was intense and sincere; I never once got the feeling that they were trying to get away with as little as possible to appease the crowd. After all, it's not the amount of stage space you're allotted, it's what you do with it that matters.

After a brief moment offstage, Lawless re-emerged in 'Widowmaker' guise – a crumpled top hat and an eyepatch – looking like a seedy character from a Dickens novel. This was a rock 'n' roll show like it ought to be, full of enthusiasm, surprises and spontaneity, though sufficiently rehearsed to make it all run smoothly

As Lawless, Holmes and new bass player Johnny Rod lined up across the stage and began rocking back and forth in time to the music, I found myself shaking my head in humorous disbelief. What a perfect replica of a move now established as a typical rock 'n' roll cliché, invented by Kiss and rarely carried off with *this* much finesse. Just then, Frehley tapped me on the shoulder and shouted above the music: "I've seen dat move somewhere before!" If *he* can appreciate it, so can I!

Without a moment to catch his breath, Lawless launched into a tirade against the PMRC for allegations that WASP are 'Sexual Perverts'. Naturally, he dedicated the ensuing number to the Washington Wives, rounding off the set with 'I Wanna Be Somebody', the audience singing along enthusiastically.

Of course there was an encore, consisting of 'F**k Like A Beast' and 'Shoot From The Hip'. But that wasn't enough for these fans, oh no! WASP returned to perform 'Blind In Texas', with Lawless resplendent in a hat you might expect a Mexican bandit to wear in some TV cartoon. An American flag unfurled in one corner, a Lone Star flag in the other, and as a sudden cascade of white feathers swirled down from the lighting rig, the band thanked the audience, waved goodbye and left us feeling as if we'd just filled up on an exquisite dinner. Personally, I can't wait for seconds.

IDA S. LANGSAM

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KONCERTZ

FROM PREVIOUZ PAGE

SHE/JEROD
Clarendon, Hammersmith

BILL OPENERS were Jerod, but I think we'd better get the worst out of the way first, don't you?

I know I'm a man with a penchant for frills and thrills, and on the face of it She, the band, ought to have been right up my street, what with their neatly cut hair, flash stage clothes and wide-legged stances. But . . . oh gawd, I might as well lay it on the line – they were boring, repetitive and meandering. Quite honestly, after ten or so songs I was giving serious consideration to the possibility of abducting the sound engineer in an effort to force matters to a close.

Despite the presence of a beautiful female vocalist sporting the most delectable hair this side of Lee Aaron and an unnerving vocal similarity to Stevie Nicks during the ballads (y'know, all sort of frail and warbly), She failed to achieve anything that hasn't been heard and seen a million times before. But, to be fair to them, the packed audience *did* give 'em a healthy reception and even appeared, at one stage, to be Moshing violently during a keyboard solo!

So, is there a market for She's crossover AOR in today's get up 'n' Mosh Metal world? Well, the answer in a general sense must be yes, but in specific terms I'm afraid fans of Europe and Bon Jovi will find She treading very thin ice. The answer, we must therefore conclude, is – no!

KAREN McINULTY of She: 'treading very thin ice'

As for Jerod, well let me first say that I haven't been so excited by a gig since . . . oh I can't even remember, it was that long ago. Jerod is black, he leads a power trio and plays a white Fender Stratocaster (upside down and left-handed!). And yes, I suppose Hendrix is the obvious comparison . . . or should it be? Actually, Jerod is as far removed from Jimi Hendrix, in both the spiritual and musical sense, as any black man who plays an upside down Fender Stratocaster can be.

Forget all that namby pamby Zodiac Mindwarp horse s**t, jettison Tormé, cast aside the legacy of Rogue Male and pave the way for Jerod . . . loud, brash and definitely MEGA METAL!

JEROD: 'utterly and unbelievably brilliant!'

Pix Pete Cronin

Scene one: Jerod dismisses the disbelievers and silences the hecklers with a string of powerchords so heavy that even Geoff Capes would have difficulty listening to them!

Scene two: Jerod lays down a rhythm thang so chunky and utterly groovy that it makes kings of swing Aerosmith sound like the Communards!

Scene three: bassist Dave Norman and drummer Les Sampson (from Stray Dog!) kick-start the rip-roaring counter melody in muppet-like loony over-the-top fashion.

Scene four: Jerod is really motoring and then, slyly, flicks a switch and, oh my God, it's a lightning lick, a scalding riff and not surprisingly another busted guitar pick! If Eddie Van Halen is fast then Jerod is faster still!

There are no songs as such, just a constant groove, a grinding repetition of electric energy. The sort of flamboyant Metal you wish Prince would slip into someday, although he probably never will. Only one factor bothered me and that was the crowd's reaction – or should I say lack of it! I seriously believe that the audience just couldn't handle it. But remember, I know who you are so next time I wanna see some action.

Utterly and unbelievably brilliant!

DEREK OLIVER

KOOGA
Marquee, London

THERE COMES a point of no return. When any band has to put up the banns . . . or else admit defeat and anchor themselves to the backwaters. Kooga reached such a critical crossroads at this, their latest Marquee headliner. To say that they came through the test with colours flapping magnificently in the winds of acclaim is to understate their case; suffice it to say that this Welsh group were so rampantly, completely overwhelming that they had the capacity crowd screaming, baying and generally going crazy!

This was, indeed, one of those all-too rare occasions when a British band captures the imagination and gives vent to the sort of style that convinces all they are about to leap into the big time.

Kooga have come a long way in the past year or so. The image is beginning to take shape with lead vocalist/guitarist Neville MacDonald in particular having taken considerable trouble over his visual presentation, losing enough weight to make his transformation one of almost Coverdale proportions (remember how the main 'Snake looked in his Purple haze?).

And when towards the end of the set MacDonald gave up the guitar completely to concentrate on his position as frontman he exuded the sort of charisma that will turn him into a star before very much longer.

Moreover, the experimental introduction of Welsh guitarist 'Traffic' to augment the sound at this point freed Neville to display a hitherto scarcely-hinted-at vocal control and passion.

Ranged alongside this vast improvement in MacDonald, the rest of the band seem to have likewise honed their attack and focus, with the rhythm section of David Howells (bass) and Martin Williams (drums) bathing the music in cutlass thrusts of engine room pulses and keyboardsman Neil Garland swooping across his instrument with Stanway-esque fury whilst never losing an opportunity to deftly underscore the main themes.

The overall effect was much harder, far more vigorous than previously yet still built on a platform of melodic depth and intense complexity. Numbers from their strong debut album 'Across The Water' have been given an extra texture and dimension of mainstream colour whilst Kooga's more recent compositions showed them to be moving swiftly into Bon Jovi/Magnum territory without relinquishing any freedom of expression or individuality.

Kooga looked, acted, tasted and felt like a band who know their time is drawing closer and I don't believe the major labels can afford to ignore one of Britain's most electrifying rock groups (signed or unsigned). One music biz person told me afterwards that he'd not been so excited by an 'unknown' UK hard rockin' act since the early days of Iron Maiden.

I think that comment says it all.

MALCOLM DOME

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'SCHOOL RULES

KIM McAULIFFE of Girlschool: that's entertainment!

GIRLSCHOOL
Polytechnic, Portsmouth

IT'S A sad world, innit? I mean, it's not *so* long ago that Girlschool were worthy headliners at the 2,000-odd capacity Portsmouth Guildhall, yet here they are, a few years down the line, forced to settle for the far less prestigious Polytechnic. But with a typical shrug of the shoulders the girls accepted their downturn in fortune and simply got on with the business at hand – *entertaining*.

And entertaining is what Girlschool do best. This was the first time I'd seen them since their return to four-piece stature, but obviously the move back to this basic two guitars/bass/drums format has done them a power of good. Similarly, this was my first opportunity to hear anything from their new 'Nightmare At Maple Cross' album and, if the likes of 'Play With Fire' and 'Never Too Late' are a reliable sample, it would seem that Girlschool have rediscovered the simple ingredient that separated the 'Demolition' and 'Hit And Run' albums from their lacklustre successors. They're back on the live rail, having been out of *serious* circulation for far too long.

Somewhat predictably (but welcome nonetheless), the bulk of the set was jammed full of 'School goodies of yore and, equally predictably, each one was greeted like a long lost friend. (I was also pleased to note that the band have finally gotten rid of the 'Get Your Tits Out!' brigade – or perhaps it was merely that students would never *dream* of being so crude?!)

'Hit And Run' was met with mucho boppin 'n' Moshin', 'Yeah Right' was all fists punching the air and 'Screaming Blue Murder' left most of the crowd needing emergency (no pun intended) throat operations pretty sharpish. Sadly, there was no 'Leader Of The Gang', but the ever-reliable 'Tush' was dusted down for the encore, with a bristling 'Emergency' gate-crashing at the death.

'Tiger Feet' ("This is only the third time we've done this one live – and the other two times it was disastrous!" yelled Kim over the mêlée) rounded off yet another encore on a decidedly hectic note, causing more Moshing within the mini Slammin' Pit (at a Girlschool gig? *Sheesh!*). Even 'Vic The Bouncer' good naturedly refrained from manhandling the Thrashers, choosing to indulge in a little of the 'hard stuff' himself!

PAUL MILLER

CHROME MOLLY/BABY TUCKOO
Marquee, London

IT MAY have been a double headliner, but *somebody* had to go first, right? When Baby Tuckoo and Chrome Molly brought their 'Britain Strikes Back' package to the Marquee it was the former who had the dubious honour of setting the whole shebang in motion. Their arrival was heralded by a grandiose burst of keyboards, a majestic introduction that belied the Tucks' simplistic approach to live performance.

Some three years have passed since the last time I witnessed Baby Tuckoo at the Marquee, but it might just as well have been three weeks. Appearance-wise the Bradford quintet have altered not one iota and their music remains equally unchanged: traditional British hard rock in the vein of Whitesnake and UFO, based around Neil Saxton's beefy, no-nonsense powerchords and supported by the sturdy rhythm section of Paul Smith (bass) and Tony Sugden (drums). The leonine vocal style of Rob Armitage has frequently been compared to that of David Coverdale, and with some justification, but on this occasion he was clearly struggling to stay in key. (*Sounds just like Coverdale to me – Ed.*)

Overall, the band put in a solid, workmanlike performance, entertaining but ultimately unsatisfying. Whilst the Marquee crowd proved that there *is* still an audience for British Metal of the old school, it's not a style that I find particularly exciting. It was left to Chrome Molly to provide the *real* strike power . . . unlike Baby Tuckoo the band are invariably obnoxious, loud-mouthed and arrogant . . . and destined to become very big stars!

The last time I reviewed a Chrome Molly gig (*Kerrang!* 116) I was more than happy with their hyper-energetic performance but harboured major reservations about the poor quality of their songs. The potential was there, but. . .

Well, one year later I'm delighted to report a dramatic improvement in those areas previously found lacking. Worries about the strength of their material were banished by a collection of sterling new tunes, such as the atmospheric instrumental 'Bob Geldof', dominated by Nik Wastell's exemplary bass work. This was interrupted by the arrival of lunatic vocalist Steve Hawkins, looking like a demented tiller girl/boy as he high-kicked his way around the stage in manic fashion.

Proceedings continued with another newie 'C.M.A.' (I don't think I want to know what that means!), an invigorating rabble-rouser that had the Marquee crowd accompanying the singer on the choruses. As a frontman Hawkins is extremely likeable; holding up 'idiot boards' instructing the crowd to 'clap' and 'cheer' was an inspired ploy!

I found myself enjoying the old songs much more this time around. 'Too Far Gone' and the re-released single 'I Want To Find Out' are two earlier numbers that benefit from a more studied approach. The cover of Squeeze's old dirge 'Take Me I'm Yours' was somewhat unnecessary, however, and more than a little mystifying. Maybe they're hoping to get a slot on 'The Tube'.

When it came time for me to leave ten minutes before the end, I was loath to budge, a totally different story to last year when I'd been bored stiff after ten minutes. The band have obviously worked damn hard on every aspect of their presentation and deserve to reap the rewards of their efforts. I'm sure that they will.

MAURA SUTTON

GROUNDHOGS
The Gaiety Bay, Portsmouth

GIGS IN Portsmouth are just like the buses: you wait ages for one then they all come at once (although since the Government's deregulation bill, the sighting of a bus is about as likely as clapping eyes on a Dodo). So, a mere half-hour after seeing Girlschool steamroller through a blistering set, I find myself in the far more restrained hands of the Groundhogs, performing their first Portsmouth gig in more than a decade.

Unfortunately, I didn't catch opening act and owners of the PA Mandragora (although judging by the harsh comments from almost everyone I spoke to, I didn't actually miss that much), so it was left to Tony McPhee (always Chief Groundhog) and his new sidemen (Dumpy having pinched his last two for his Rusty Nuts!), Dave Anderson (bassist with Hawkwind circa 'In Search Of Space') and drummer Mick Jones, to hit the stage in typically low-key fashion. So low-key, in fact, that they were well into their opening number before they were noticed and the houselights dimmed!

Now my knowledge of the Groundhogs, I freely admit, is not all that thorough although I've recently become re-acquainted with 'Split' and I seem to remember copping an earful of 'Who's Gonna Save The World' during my formative years, but that's about as far as it goes. However, I found much of their relaxed set unexpectedly enjoyable, despite being on an energetic high from the (comparatively) hectic pace of Girlschool.

McPhee himself was on fine form, wrenching a whole kaleidoscope of emotion from his guitar. Particularly memorable, for me at least, was the trio of blues numbers pulled out mid-set, including 'Split Part One', 'Groundhog' and a real kerb-crawler that no-one seemed able to put a name to. 'Thank Christ For The Bomb' and 'Black Diamond' were represented too, but it was the fearsome 'Cherry Red' that ended proceedings to ecstatic applause from the 400-strong audience.

The Groundhogs are long past breaking fresh ground (oops!) and I guess most wouldn't have it any other way. Just once in a while it's fun to unwind with a band who probably can't even spell 'pretentious'. PAUL MILLER

SAVE YOUR PRAYERS

'There's a lot more to this band than "Take My Breath Away"... in fact that hit single was arguably the most misrepresentative song of last year.' MALCOLM DOME digs deep and uncovers the 'interlocked emotions, restive swirl and creative whirl' of BERLIN

WHEN THE media covered Berlin's recent trip to the UK, I followed the progress with more than a hint of interest. I was quite fascinated by the superficial, blasé, incompetent manner in which the press, TV and radio outlets took on the task of presenting one of the world's most exciting bands to the public.

Banal questions were piled on top of gross distortions, as the interviews/reviews concentrated on lead vocalist Terri Nunn's feminine wiles (yes, she *is* attractive), the hit single 'Take My Breath Away' from the movie 'Top Gun'... and precious little else.

Watching Berlin on television, it was clear that they were, shall we say, irritated by the failures of those given the opportunity of talking to them to really display any understanding of (or *desire* to understand) Berlin.

According to drummer/backing vocalist Rob Brill: "Everyone seemed just to wanna know where the name comes from and stuff like that," a statement he makes with a very reasonable sense of despair. So, it's with trepidation that I sit down now to write this article because I'm about to attempt not so much a straightforward overview on Berlin but rather to dig deep in a shallow space and present the trio (whose line-up is completed by bassist/backing vocalist John Crawford) in what I consider to be their true light.

And let me admit right now that, as you settle down to read the prose, I don't know where I'm gonna end up either. So, together, let's jump...

FIRSTLY, a few facts. Berlin have been around for several years now, with varying line-ups, first hitting the charts in 1982 via a self-financed EP titled 'Pleasure Victim' that spawned two US hits, namely 'Sex' and 'The Metro'. A full length LP called 'Lovelife' gave them another big hit in 'No More Words' and a world tour seemed to establish them as, if anything, 'another' pop/rock success. But the restless creativity within the group meant that what they were doing was testing the water, discovering where they *didn't* want to go rather than treading their logical direction.

"We are a band who know what we *don't* want but not what we *do* want," admits Brill, with a candour many of lesser intellect would find galling.

A 30 month hiatus was followed publically by 'Take My Breath Away', a Number One hot shot on both sides of the Atlantic and arguably the most misrepresentative song of last year. Produced and co-written by Giorgio Morodor ("He gave it a real Heavy Metal sound, didn't he," quips Brill. "Morodor is the greatest HM producer of the era!"), it is to my mind a truly horrible exercise in pointless waste, straitjacketing this talented band within someone else's reputation.

"In a way I don't mind you attacking that song, because we didn't write it. But in another way I'm angry that you hate it so much, because we played on it," argues Terri Nunn. "The number came up whilst we had a break in our album recording schedule so we decided to give it a shot. And, hey, look, it was a big hit, earnt us a high profile... what's wrong with that?"

Berlin's defensiveness over 'Take My Breath Away' is understandable, if a little disappointing, but whilst they only *imply* a dissatisfaction with it in artistic terms, the closest they come to any outright criticism is with this comment from Brill:

"I will admit that if we were to go for a 'Take My Breath Away II' just for the money, then it'd probably destroy our career. Sure, we'd make a fortune, but we'd never be able to work again in the way that we wanna... and that's not what Berlin are about."

IT SEEMS that identifying where Berlin stand is a problem that has foxed a few influential music biz people recently:

(1) Geffen Records (their US company; Berlin are a Mercury act in Britain): "They stood by us when we took so long to do our new album, but I'm not sure they really appreciated where the band was going musically. I think their viewpoint was, 'OK, do what you like but just give us three or four obvious hit singles'. Still, they *did* stand by us, even though there was an attempt to

Pic Ray Palmer

TERRI NUNN: "We are a rock band and that's where we intend to go in the future, taking what we started with the 'Count Three And Pray' LP and exploring it further"

foist a Holly Knight song ('Woman's Weapon') onto us, simply to ensure there was a workable single for them. But however we recorded it, this number never sounded like Berlin, so it was axed," says Brill.

(2) Andy Richards (who was the original producer on the project): "We intended to have Andy co-produce and also play keyboards, but things never came together the way that we wanted," explains Brill.

"We came to England and spent a few months at the Manor in Oxfordshire, but there was something missing. It was all very pleasant – *too* pleasant – but a certain tension we wanted in the sound just didn't materialise. With the 'Count Three And Pray' LP we were after a rawer, more live sound than previously but Andy never came to grips with it. When we first met up, it was explained to him what was wanted on this Berlin LP, but he just didn't grasp it. He would subsequently disappear occasionally and when he returned would proclaim, 'OK, I understand *now* what you want' and we'd say, 'No, Andy, you still don't get it!'.

"Eventually it got so frustrating that we had to leave the Manor and come back to the States. It was frightening in a way because so much money had been wasted in England that there was hardly any budget left and we didn't have an LP ready! Then someone suggested Bob Ezrin to us."

Ezrin ended up having to produce most of the album in rapid time . . . and because of this near-desperation he seemed to capture the lustre and power Berlin clearly were looking for.

"When we first met Bob and played him the stuff we had, his only comment was: 'This is brilliant . . . you're in deep s**t!' Sure we had our arguments, both he and ourselves are *very* stubborn, but overall it worked and I think the fact that we were forced to record with him with such a limited amount of time and money eventually worked in our favour," says Brill.

THE ENCOUNTER with Richards ("A brilliant keyboards player who doesn't understand the guitar," analyses Brill) was also responsible for the plethora of top guitarists who guest on the LP, namely Ted Nugent, the Cars' Elliot Easton, Gene Black of Device (who at one time was offered a position within the Berlin ranks, "but he turned it down," according to Brill, "because he was just getting Device together with Holly Knight"), Kane Roberts (Alice Cooper/Criminal Justice), Dave Gilmour, Alan Murphy (Go West) and Steve Dougherty.

"We actually came to England with a guitarist," reveals Brill, "but he couldn't get on with Andy Richards, so he was fired. We then brought in Elliot Easton and again there were huge arguments. It was at that point we thought, 'Hey, why not use guest guitarists to fit the style of each particular song?' The idea, I believe, worked really well. Ted Nugent, for instance, was an obvious choice for 'Trash' and 'Sex Me, Talk Me', whilst 'Pink And Velvet' was clearly tailor-made for Dave Gilmour.

Perhaps it's worth pointing out in passing that Nugent is inspired on the aforementioned cuts to deliver the most gonzoid attack I've heard from him in years ("I was forced to hold onto his amp in the studio because he was getting so much feedback blasting out!" laughs Brill); maybe having no pressures on him because this wasn't his own personal project allowed the Nuge to relax . . .

'Count Three And Pray' is a rivetting, revealing, uncompromising, eloquent enclosure, offering glimpses into the psyche of a band still searching for its own identity. But more than that it threw down the challenge to the masses to re-evaluate their perception of Berlin.

"We are a rock band and that's where we intend to go in future, taking what we started with this record and exploring it further," proclaims Terri.

THE PROBLEM is that it seems Berlin are still too far ahead of the pack to gain the recognition they thoroughly deserve. As I stated in my album review back in issue 134, this lot are most definitely capable of taking Queen's mantle and wearing it proudly. Or, put another way, they have a Eurythmics-style wide-angle approach, without (as yet) the latter's credibility.

Right, I'm going to end this piece here, simply because I have probably failed in my primary task, that is to represent Berlin in a truly understanding fashion. There is a deep complexity about Terri, Rob and John ("I'm sorry I was so uncommunicative during the interview, but I'm suffering from a hangover," John told me afterwards) that spending no more than 90 minutes with 'em can never hope to unravel.

It brought home to me the arrogance of those who think they can dismiss them either verbally or through the written word as 'Top Gun' clowns on a rollercoaster ride set to last for a couple of throwaway hits.

Perhaps, if I'd gotten to know them first, before bounding into an interview situation, I'd feel more able to come to grips with the interlocked emotions, restive swirl and creative whirl within Berlin. As it is, I feel inadequate because I wanted to say so much more. If nothing else, though, I hope I've made you aware that for Berlin there *is* life way beyond the next 'Breath'.

KERRANG! PRESENTS A MEGA METAL MASTERWORK

OUT NOW!

HI-FI

Audio outrage by CHRIS SPALDING

"WHAT'S THIS?" I hear you cry. "Hi-fi reviews in *Kerrang!?* It'll be knitting patterns and recipes for home-made jam next. Just what is going on?"

Well, with all the advances in modern technology, be they for better or worse, it is becoming increasingly more difficult to do something as simple as buying some hi-fi equipment.

The situation has become even more clouded with the introduction and acceptance of Compact Disc or CD as a reproduction system, and will become even worse when digital audio tape (DAT) finally hits the domestic market.

I wonder how many of you have flipped through the pages of those glossy hi-fi magazines, or endured the mindless spiel of some salesman in your local electrical goods emporium, and wondered just what the hell they are all talking about?

Most people just don't want to know about wow and flutter, THD, signal-to-noise ratio, or any other ratio. I mean, who cares if a hi-fi system has double grunge valves and twin overhead foofta compressors? What most people want to know is: does it play, and does is play loud?

Hopefully, that's where *Kerrang!* will be able to help.

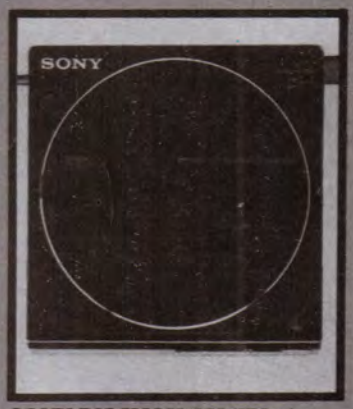
Each month I shall be looking at some of the latest budget hi-fi equipment and telling you what it's all about in as non-technical a way as possible. The reviews will concentrate on the more 'popular' areas of hi-fi at the moment, including personal stereos, personal CD players, portable personal hi-fi systems (or ghetto blasters to you and me) and small domestic midi or mini systems.

All of the equipment featured will be within the range of most people's pockets (or at least within the range of a friendly bank manager), and you can rest assured there will be none of this techno-drivel that you find in other magazines. This will all be straight, no bulls**t stuff!

The reviews will concentrate on the areas that I believe most people are interested in. In other words, how much the system costs, what you get for your hard-earned cash, how easy the system is to set up and use, how tough and reliable it is and, probably most important, how good the sound is and how loud the system will play and still be listenable.

These points are normally covered in most hi-fi magazines, but with *Kerrang!* you won't find this information buried amongst piles of meaningless facts and figures, it'll be right there at your fingertips.

So if you want to improve your sounds at home or on the move, if you want to drown out your neighbours' more intimate moments, or if you simply want to play your favourite tracks good and loud and you don't want to take out a mortgage to pay for it, watch these pages in the near future.



SONY DISCMAN AM/FM: 'a real three-in-one bargain'

TO COMMENCE this series of hi-fi hardware reviews it's straight to the top with the **Sony Discman AM/FM.**

This machine is a portable personal Compact Disc player, along the lines of the more familiar cassette Walkman, and measures about 6 × 6 × ¾ ins (wdh), and as the name implies has an FM radio built in.

Operation could not be simpler. Turn the player on, open the lid, put a disc in, close the lid, press 'Play', and listen. With the recommended Sony MDR-CD7 headphones the player goes very loud indeed, and I found myself using it with the volume set on about six or seven most of the time.

Sound quality is excellent, although heavily dependent on the recording quality of the original master tapes of course, but with everybody from Iron Maiden to Metallica now releasing top quality CDs this is unlikely to be a problem.

Other useful features of the CD section include fast forward and reverse, track skip forwards and backwards, pause, programming for track selection, and a unique 'shuffle' mode.

In this mode the player decides what order to play the tracks itself, and livens up many an album that you've become over-familiar with (although it doesn't work too well on live discs).

The FM radio section covers the usual AM/FM range, and reception was crisp and clear in most instances, the headphone cable acting as an aerial.

The unit comes with a rechargeable battery pack (lasting for up to three to four hours on one charge), a mains adaptor/charger, and a carrying case and strap all for around the £300 mark.

Considering the unit can be used with headphones, in the car, or even connected to your existing stereo at home, then this is a real three-in-one bargain.

MAYHEM

FROM PAGE 6

■ NORFOLK BAND **Runestaff** has now split up due to 'internal difficulties'. As yet, it's unclear what lead vocalist **Joanne Syme**, keyboardsman **Barry Godfrey** and guitarist **Wayne Moyse** intend to do in the future. However, the rhythm section of **Kevin Hunt** (drums) and **Jamie Durant** (bass) plan to stay together, either forming a new group or joining an established outfit. Anyone interested in working with this duo should either phone Hunt on: **0493 858599**, or else write to him at: **65 Northgate St., Gt. Yarmouth, Norfolk NR30 1BJ.**

■ LOS ANGELES all-girl foursome **Vixen** have parted company with bassist **Pia Koko.** As yet, no replacement has been announced. In the meantime, Pia (who is the girlfriend of **David Lee Roth** band guitarist **Steve Vai**) is working on a new project, the details for which have yet to be made public.

■ **THE ALAN PARSONS PROJECT** have just issued a new album on the Arista label. Titled **'Gaudi'**, the LP was inspired by Catalan architect **Antonio Gaudi** and was produced by **Alan Parsons.** The full track listing is:

Side One: **'La Sagrada Familia', 'Too Late'** and **'Closer To Heaven'.**

Side Two: **'Standing On Higher Ground', 'Money Talks', 'Inside Looking Out'** and **'Paseo De Gracia'** (instrumental).

■ **RUNNING WILD,** from Germany, are presently working on their new album with producer **Dirk Steffans** at Soundhaus Studios. It's expected to be issued by Noise Records in the near future. Anyone interested in contacting the band's fan club should note that the address for all correspondence has now changed to: **Thorsten Hanl, PO Box 261802, 2000 Hamburg 26, West Germany.**

■ **FAITHFUL BREATH** are working on a new studio album at Mohrmann Studios in West Germany and this, as-yet untitled, LP should be released by Noise during the Summer. Apparently, the band intend to discard their Viking image and also change musical direction.

■ DARLINGTON BAND **Holosade** now have a two-track demo available, featuring **'Love It To Death'** and **'Vicious'.** Copies can be obtained by sending £1.50 (incl p&p) to: **8 Windsor Terrace, Shildon, County Durham DL4 1NE.**

In addition, a five-track demo tape is also available from the above address at a price of £2.50 (incl. p&p). This includes the aforementioned songs plus **'Only In Love', 'Set Me Free'** and **'Cries In The Night'.** The last-named cut can also be found on the Ebony Records compilation album **'The Metal Collection'.**

Holosade intend to begin touring during March and any venues, booking agents or promotors (both in the UK and Europe) who want to talk to the band should contact them via the above address.

■ BOUDISQUE/MAGATON Records have just put out the album **'Exises'** from the Dutch band of the same name in compact disc format. In addition, Enigma Records have just issued the LP in the US. The same American company have also released the albums **'Track Of Doom'** (from Dutch band **Angus**) and **'Is Nothing Sacred'** (by **Sacred Rite**).

■ **BATHORY,** THE one-man band featuring **Quorthon,** has signed a recording deal with Music For Nations. The third Bathory album, as yet untitled, will be issued soon on MFN subsidiary Fun For All. Recording is currently underway in Sweden.

In addition, the two previous two Bathory albums will be re-released on Fun For All in the future.

■ HAMMERSMITH ODEON will be staging an evening of the best in Italian rock and Heavy Metal on Sunday March 8; this is the culmination of over six months work on the part of independent record company Dischi Noi who set out to choose the 10 leading bands from 2,300 entrants to a competition in Italy last August.

■ CONTRARY TO the story in the last issue of *Kerrang!,* it seems that the replacement for **Jason Newsted** in **Flotsam And Jetsam** is bassist **Mike Spencer** (ex-**Sentinel Beast**) and *not* **Phil Rind.**

PICTURE THIS...

HAVE YOU got a snapshot of yourself, the* Kerrang! *reader, posin' with a leading rock star?

You have?!

Then we wanna print it in our upcoming new magazine,* Kerrang! Kontaktz! *Send the pic, plus details of when 'n' where it wuz taken, to* Kerrang! Kontaktz, *Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. Enclose an SAE if you want your photo returned!

For FREE inclusion in our new, improved Tour Newz page, write to: Malcolm Dome, Kerrang!, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

TOUR NEWZ

Deadline for inclusion in this section is at least two weeks prior to publication date. Wherever possible, please include a black and white photo with the gig info.

***PREYER** (above), the five-man rock outfit from Wales, play Hereford Market Tavern February 20, Cardiff Bogey's 27, Bournemouth 141 Club March 13, Warrington Lion Hotel 21, Wrexham Kings Arms 23, Bootle Fire Station 24.*

***SKIDMARKS** (above), a foursome from Redcar, play Horden Nimmo Arms February 28, Bradford Wheatsheaf March 6, Redcar Leo's 11, Whiley Bay Dunes Bar April 16.*

GLASS TIGER play London's Marquee Club on February 27.

IT BITES play London Kentish Town Town & Country Club on March 1.

STRANGEWAYS have been confirmed as support act on **Europe**'s sold-out British tour.

The band will be releasing a new single, **'Only A Fool'**, in both seven inch and 12" formats through the Bonaire label (with distribution by Arista) in the near future.

THE CHILLUN, a rock and blues trio from Reigate, play Redhill Lakers Hotel February 28, Shepherds Bush The Wellington March 4 (suporting **Driveshaft**), Sydenham Greyhound 21, Brixton Old White Horse April 11.

The band's line-up is **'Boggie' Gorman** (drums), **'Angus' Russe** (guitar/vocals) and **'Gnasher' Thompson** (bass).

EXCALIBUR have now re-arranged certain dates on their forthcoming tour. The full intinerary is now: Shrewsbury Derek's Club February 21, Bristol Fleece & Firkin 22, Shepherds Bush The Wellington 26, Bournemouth 141 Club 27, Chichester Rock Society 28.

USI (featuring former **Saxon** bassist **Steve Dawson**) and the **LONELY HEARTS** will be appearing at a special charity show organised by the **Sheffield University Heavy Rock Society** on March 6. All proceeds will be donated to various children's charities in the South Yorkshire area via the **Radio Hallam Money Mountain Appeal** and tickets are priced at £2.

The Lonely Hearts will be unveiling their new line-up, including keyboardsman **Mark Gordon**, who has just been recruited.

MEAT LOAF has added a show at Sheffield City Hall on February 26 to his UK tour itinerary.

DEEP PURPLE have added a Scottish date to their UK tour itinerary. It's at Edinburgh Playhouse on March 6 and tickets are priced at £8.50/£7.50.

MASQUE, from Leicester, will be appearing at Nottingham Mardi Gras February 22, Northampton Old Five Bells 26, Leicester University 28 (supporting **DRN**), Leamington Spa The Hod Carrier March 1.

PENDRAGON, who have just issued a new single, (**'Red Shoes'/'Searching'**) in seven inch/12" formats on the Awareness label, play Manchester International February 26, Bangor University 28, Bristol Granary March 1.

***TORQUE SHOW**, from East London, play a gig at Shepherds Bush The Wellington on February 25.*

*The band are pictured above and their line-up is: **Dave Williams** (lead vocals), **Leigh Griffiths** (guitar/vocals), **John Gerring** (bass/bass pedals/vocals) and **Mark Pardy** (drums/vocals).*

BARCLAY JAMES HARVEST play dates at Manchester Apollo April 19, Newcastle-Upon-Tyne City Hall 20, Edinburgh Playhouse 21, Sheffield City Hall 22, Birmingham Odeon 24, Hammersmith Odeon 25, Portsmouth Guildhall 27, Leicester De Montfort Hall 28.

GIZMO play Folkestone Pullman on February 19. This coincides with the release of a single, **'Psychedelic Rock'N'Roll'/'Martyr For A Kingdom'**, on the Marie Celeste label.

DEMONAXE, from Telford, will be appearing at Telford Barons Club on February 19.

ENGINE, a trio from Liverpool, play Telford Barons Club on March 5.

HAZE play Sheffield University March 11, Tonypandy Rock Club 14, West Bromwich Coach & Horses 15, Nottingham Mardi Gras 17, Leicester Princess Charlotte 18, Kessingland Kings Head 20, Southampton Joiners Arms 25, Poole Mr. C's 26, Penzance DeMelzas 27.

NIADEM'S GHOST will be appearing at Deane (near Bolton) The Nag's Head February 27, Liverpool The Café Berlin March 18 (with **Happy Mondays**).

The band's debut album, **'In Sheltered Winds'**, is still available on mail order at a price of £4.75 (incl. p&p) from: **13 Maureen Avenue, Crumpsall, Manchester**. The LP will shortly be available in the shops through Probe.

WILD PUSSY, from Wales, will be appearing at Newbridge Memorial Hall on March 1.

VIRTUE play Shepherds Bush The Wellington February 19, Bicester Ex-Servicemen's Club April 2.

AVAIL will play Glasgow Shadows on March 6. This show was originally intended to take place on February 6, but was postponed because **Shy** used the venue for a warm-up gig on that night as they prepare to support **Meat Loaf** on his UK tour.

RAIDER will be appearing at Shepherds Bush The Wellington on February 19.

MARINO & THE AFTER-FOREVER BAND, THE HELLFIRE CLUB, GENERAL WOLF and **ARTISAN** will be playing a charity show at Hull The Spring Street Theatre on April 19. Tickets are priced at £2 and all proceeds will be donated to the **Under 18 Drug Abuse** campaign. Tickets can be purchased from the theatre box office, tel: **0482 23638**. It's expected that **Lisa Dominique** will make a special appearance on the night.

***JILTED BRIDES**, a new band from the Peterborough area, play Birmingham Railway on February 20.*

*The group, whose line-up is **Nic Poenicke** (lead vocals)/**Steve Crosby** (guitar – above right)/ **Louise Whitehead** (bass – above left)/**'Uncle' Joe Beef** (drums), describe their music as 'neo-gothic contemporary rock' and will have a four-track EP available from March 3. Titled **'Bad Vibes'**, it has the following track listing:*

*Side One: **'Bad Vibes'** and **'Greed'**.*

*Side Two: **'Good Thing'** and **'Preacher Man'**.*

*Copies can be obtained at a price of £3 (incl. p&p) from: **Groovy Vibes Records & Tapes, 58 Herewood Gns., Peterborough, Cambs.***

***STRAIGHT EDGE** (above) play dates at Shepherds Bush The Wellington February 19, East Ham Ruskin Arms March 13/27, Walthamstow Royal Standard June 12.*

JEROD have been added to the already-confirmed bill of **Marino & The After-Forever Band** plus the **Hellfire Club** for a gig at Stourbridge Town Hall on April 3.

TOUCH, a five-piece from Kent, play Shepherds Bush The Wellington March 5.

THE CHAIN GANG, a quartet from Merseyside, will be appearing at Bristol Bierkeller February 18, Manchester International 19, Leeds Polytechnic 20, Coventry Polytechnic 21, Sheffield Polytechnic 22, Birmingham Powerhouse 24, Crewe Victoria Centre 25, Huddersfield Polytechnic March 3, London Kentish Town Town & Country Club 5, Liverpool University 7, Charing Cross Astoria Theatre 26.

All dates, except the Astoria, will be as support to the **Icicle Works**. The Astoria show will be supporting **The Godfathers**.

LA PAZ will be appearing at London Marquee Club February 25, East Kilbride Bruce Hotel Crystal Suite March 4.

WHY SOUNDS IS ELEVEN CUTS ABOVE THE REST . . .

You're used to the rock weeklies giving away the odd free EP, but this month **Sounds** is going two better and offering its readers three hard vinyl records.

Featuring eleven exclusive tracks by eleven of the very best modern rock acts, **THE SOUNDS SHOWCASE EPs** will be cover mounted on our issues dated **February 28, March 7** and **March 14**.

Be honest, where else could you get a series of highly collectable records starring **The Mission**, **The Cult**, **The Fall**, **The Adult Net**, **The Go-Betweens**, **Shop Assistants**, **The Woodentops**, **The Mighty Lemon Drops**, **The Icicle Works**, **Gangway** and **The Leather Nun**?

In fact, only in **Sounds** – the record breaker.

But **Sounds** is a unique music newspaper anyway with more hard news, more expert reviews and more interviews than its rivals. And it's on sale every Wednesday, only 55p. Order yours now.

SOUNDS

THE PAPER THAT GIVES IT TO YOU STRAIGHT!

SURVIVAL TACTICS

"We wanna make sure that people know that this band plays hard music as well." Pansy popsters or powerchord piledrivers? STEFFAN CHIRAZI samples SURVIVOR's 'homogenised AOR ear candy' and discovers a well heavy aftertaste

CRISP, COLD streets give way to a warm, full sound. I'm wandering up Chicago's 'magnificent mile' of lights and hustle bustle, with 'When Seconds Count' pumping steadily from my Walkman. And, as the cold wind steps up, one could be forgiven for imagining that it's whistling in time with the aforementioned LP, an LP which is proving to be Survivor's most subjective to date.

Some people love it (the city of Chicago being one firm stronghold) whilst others hate it. Our hallowed pages carried a review (issue 133; the album has just been released in the UK) which was sympathetic to the latter. And me? Well, I have to say that I love it, which is kinda strange cos homogenised AOR ear candy has never featured highly on my list of addictions. Apart from which, 'WSC' also contains the best vinyl lead break of the year, on the number 'Oceans', showing that Frankie Sullivan can bend strings with devastating effect. But there again, it's all subjective . . .

After six years as Chicago's leading rebel sons, after six years in the slipstream that is luxury living, Survivor really don't give a damn about other people's negative points of view. They simply flick a collective directing finger towards the nearest radio and rest their case: on the US radio, Survivor can do no wrong.

But now there's something else, there's hunger for recognition beyond the platinum discs and the stretch limos. Survivor want to attain credibility as a headlining live outfit, as a thoroughly entertaining and competent arena-headline seller. Frankie Sullivan, Jim Peterik and co want to taste the regular feeling of stepping onstage as the last act, not the first. Even the sweetest candies pack a punch.

I arrive at the KLUP radio offices in downtown Chicago, where Frankie and Jim are to do a live phone-in show linking throughout the USA. Preceding them is Benjamin Orr from the Cars. The questions Orr is receiving are painful. Mary from Indianapolis: "I think you're lovely Ben, real cute. How come you manage to look so cool?"

With puppy crap like that flying from the wet knicker brigade on the lines, I start to fear for Survivor. Say guys, how many dumb-assed questions can be asked in an hour?

"Oh, most people have got over all that, maybe one or two," replies the affable Peterik, who then leaves to do a mike test. That leaves just me and Frankie.

"PANSY POP?" Frankie Sullivan reacts to our review with a snigger. "Doesn't that mean hits? And as for saying there ain't enough guitar, I gotta say there is certainly more guitar on this album than I ever thought there'd be. Apart from which, I like to treat an album as a collection of ten different songs, I like to work on each one individually, so saying that there ain't enough guitar on the album doesn't really work from our way of seeing things."

With Ron Nevison at the production helm alongside Frankie, I can't help but wonder if the much-publicised bully-boy Nevison tactics were used on Frankie to achieve the keyboard-orientated mix?

"Well, Nevison likes guitars too, don't get the wrong impression, it's just that he

KONTINUEZ OVER

SURVIVOR (Frankie Sullivan second left and Jim Peterik second right): "We are real, real proud of what this band's achieved, but wearing the 'hits' crown does kinda bring the 'rock' outta ya. We're certainly gearing up for that"

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SURVIVAL

FROM PREVIOUZ PAGE

correctly thinks keyboards are more current. So Ron's mind is working on keyboards, whereas mine's wanting all f**king guitar. So there comes a situation where you either budge over to one side, or you reach a compromise. We went for the latter, so as we'd end up somewhere in the middle. Hey, let's not forget that this album's got a lot more guitar on it than 'Vital Signs'!"

I'm getting a touch worried at this point. Frankie's admitting to making bargains with his producer? Surely the artist should always have the last word?

"Let's get the terminology right, OK?" drawls Frankie with straining patience. "These are not 'bargains', these are actual compromises. When you hire someone like Nevison, you do so for his technical expertise and know-how, so of course there are times when an artist has to be prepared to be objective, eat his own s**t as it were. You simply have to be able to find those compromises, otherwise you can lead yourself up blind alleys.

"Of course every artist reaches a point where he feels unsure, that insecurity lies in all of us.

"And maybe guys like Ron Nevison do exploit or take advantage of us for that, but the best records are made on compromises between producer and artist. Music is one big compromise – and anyway, who gives a s**t as long as the product is good and we like the songs we've done!"

A GOOD SUBJECT with Survivor is always hits, and the method that they use to attain them. Sweat-sweat-sweat or easy creative flow?

"You always sweat in life, you're always sweating over things depending on what part of the day you're at. Of course we sweat over our music, but not in the way you think. Writing the songs for us is the greatest bit, the limitless bit, it's an island of time and creativity. We sweat over our songs the way any artist sweats over his work."

Jim Peterik returns to spiel earnestly whilst Frankie drags hard on a beer.

"It's still the one thing that the business, the managers, the producers can't get their hands on, the actual writing that is. You cannot tell good artists how to write, and that isn't meant to sound conceited at all. And there's no way we wake up each morning sweating for hits, that only happens when you haven't had any for a few years."

Not something Survivor know too much about, the old lack of hits bit. Their 'Vital Signs' album spawned two Top 20 US smashers, to say nothing of the illustrious, previously documented sales of the past. But, as mentioned at the start of this piece. Survivor are looking further than platinum.

"We write in a mainstream way naturally, so there's no question of us having trouble attaining hits," muses Peterik.

"But now we're getting to the next stage in our career. We wanna make sure that people know Survivor plays hard music as well," continues Sullivan, "and that means putting a couple of out-and-out rockers on the LP. I mean, we are real, real proud of what this band's achieved, but wearing the 'hits' crown does kinda bring the 'rock' outta ya. We're certainly gearing up for that."

A decision that, I'm sure, had nothing to do with the 'pansy pop' jibes that are creeping in here and there.

"Not at all. If we ran our lives via reviewers, we'd be in a sorry state," grins Sullivan.

And so to the live side, the side that Survivor are the most concerned about. This, they know, is not the time to still be supporting in arenas. It's the time to be whacking the balls of the halls with a headliner status.

"We work to a very tight schedule, and this is how it's looking. Japan in early '87 (*around about now, in fact – Ed.*), then back to the USA where we'll be doing 5,000 seat headliners. It's about time for us to headline, I mean there are a lotta chart bands who don't like playing live but we sure as hell ain't one of 'em. We work our asses off live, and I reckon it's about time we got out and did a bit of headlining ourselves!"

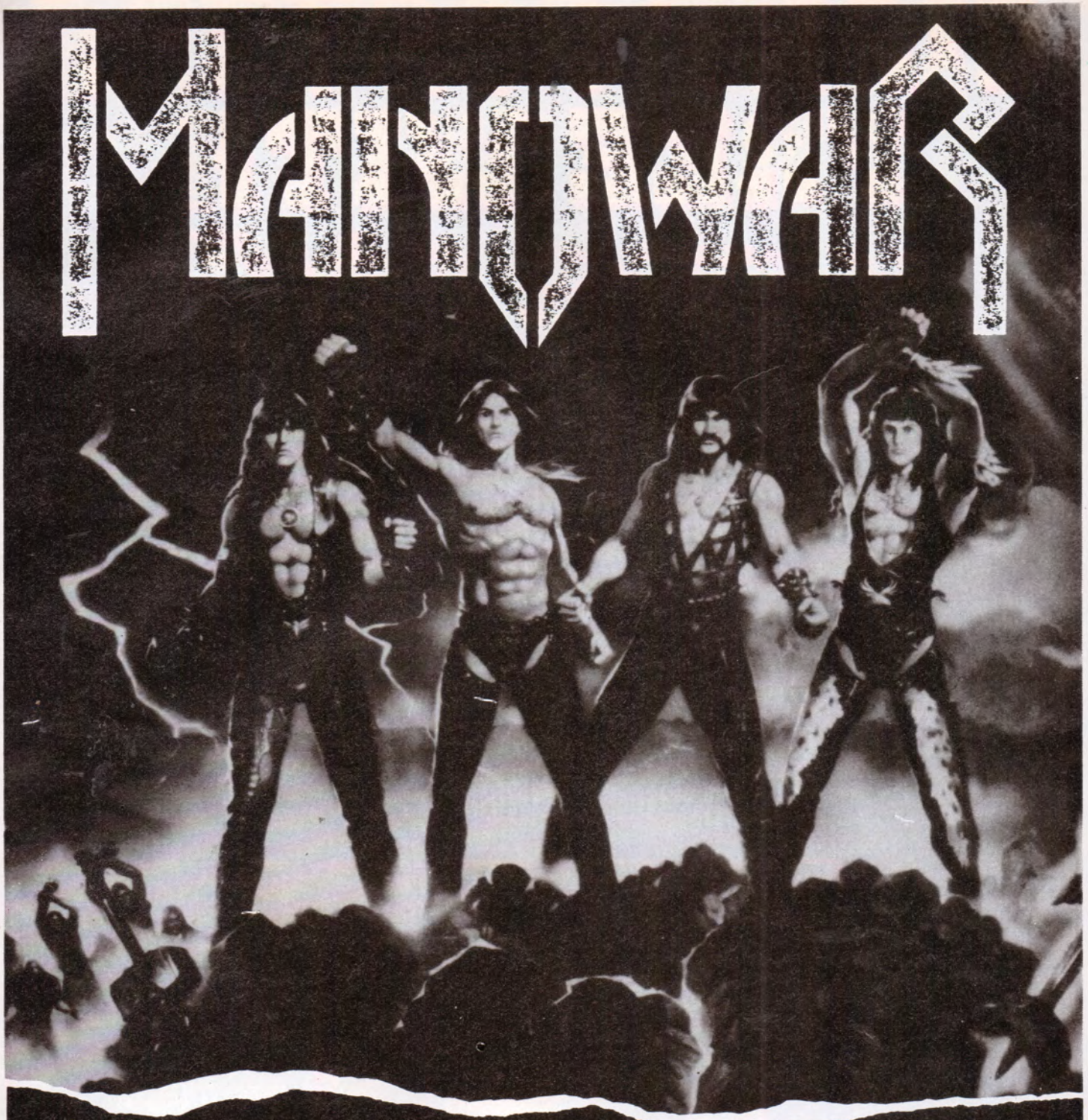
FRANKIE AND Jim then depart into a small room with a big microphone, and proceed to be peppered with slightly more sensible questions from slightly more serious Americans. They tell the eager fans the hard facts: one asks about a new film being released by Scotti Brothers (Survivor's label, affiliated to CBS) titled 'Eye Of The Tiger'.

The candid response stuns the kid on the other end of the line, Sullivan stating that he's pretty pissed with the whole deal, as it's based on the Survivor 'Rocky' seller, yet at this stage there's no talk or cheque to accompany the venture.

It is their bluntness/honesty and an unflinching belief in themselves, as well as their willingness to talk, that make Frankie Sullivan and Jim Peterik worth listening to. 'When Seconds Count' is a good, good album . . . believe me. And my betting is that these guys will continue to produce material true to themselves.

After all, their name *is* Survivor.

MANOWAR



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And that's not all – cos in issue 142 we follow up ol' JBJ with a mind-bogglingly massive FREE poster of the perenially popular **IRON MAIDEN!**

Make sure that you collect BOTH posters, however, cos on the BACK of each one will be printed ONE HALF of a ginormous pin-up of **DORO PESCH** of **WARLOCK**, the *Kerrang!* readers' top gal singer and *female* sex object!

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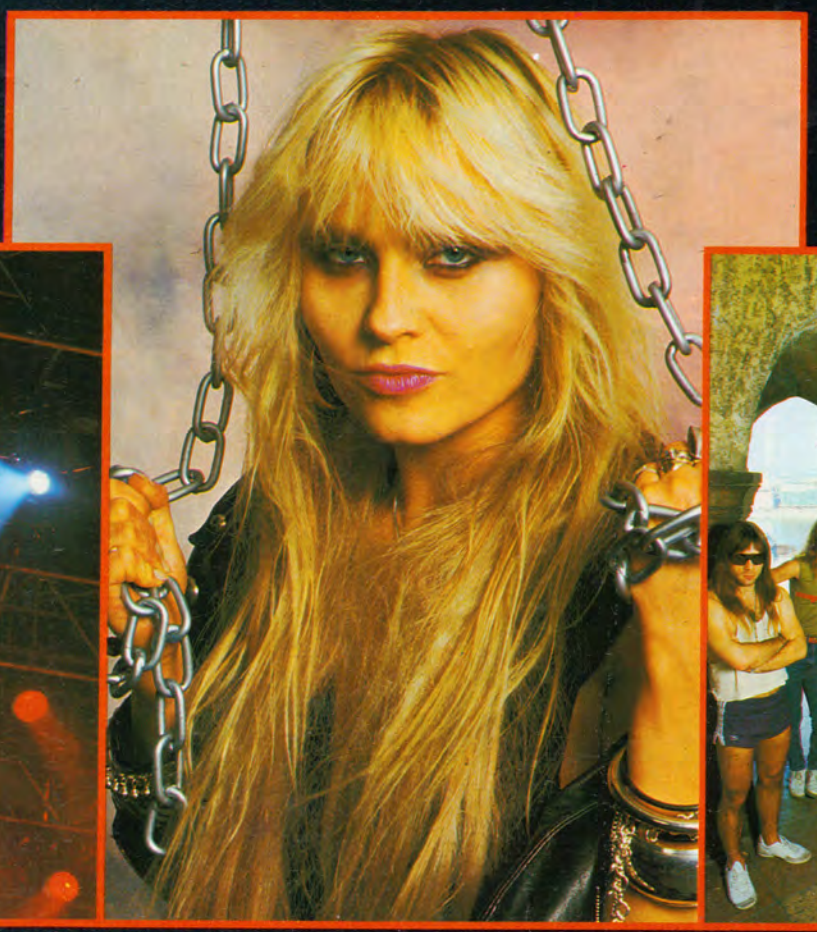

***DORO PESCH** of Warlock (left): combine the backs of our two Jon Bon Jovi and Iron Maiden posters to create a sensational 64" x 46" pin-up of the* Kerrang! *readers' top female sex symbol!*

***JON BON JOVI** (below): an immense 32" x 23" poster free with our next issue!*

***IRON MAIDEN** (below): a massive 32" x 23" poster free with issue 142!*

(NB: None of the pix on this page represent the actual posters you're gonna be gettin'. . . we wanna surprise you! So you're just gonna have to wait. . .)

HARVEST FESTIVAL

Out of touch, unfashionable, boring . . . BARCLAY JAMES HARVEST are all these things – and yet they've been around for 21 years, so someone out there *must* like 'em, right? MALCOLM DOME states the case for the band, 'perhaps British rock's most underrated elder statemen'

BARCLAY JAMES HARVEST (from left): Mel Pritchard, Les Holroyd and John Lees

THIS YEAR, Barclay James Harvest celebrate 21 years together, a staggering period that has seen them earn an enviable reputation for producing swishing, highly constructed musicianship that relies on no soap opera techniques to sell their product.

There are no outrageous plans to salute the anniversary, no likelihood of spectacular 'Tube' or 'Whistle Test' – style plaudits, nor any appearance on TV-AM.

In short, it'll be life as normal for perhaps British rock's most underrated elder statesmen.

"We've never been a trendy band and quite honestly I don't think we could ever try to be one because . . . well, because none of us in BJH have any idea of what *is* 'trendy'.

"I freely admit that I'm out of touch with the way that music has moved in recent years. I don't listen very often to the radio and certainly never read any of the comics that masquerade as the music press."

Les Holroyd, bassist/vocalist with the Barclays since their inception, is typical of the fibre that has enabled them to ride through an incredible period of time unscathed by scandal, untouched by diminished responsibility.

Quietly-spoken, his Mancunian accent hides a welter of experience that has been put to good use fostering a respect for his craft. There is steel in his nature, but it is always used for the benefit of the trio (Mel Pritchard on drums/vocals and John Lees on guitar/vocals complete the basic unit) and not to ferment his own ego.

"I reckon if papers such as this one," Holroyd continues, holding aloft one of our more popular weekly music rags, "ever decided to cover us then they'd have to write about MUSIC and that would horrify 'em because none of them ever give the impression of knowing anything about such a thing!

"But I'm none too worried that we're ignored by the majority in this country. In fact, I'm more amazed that we've survived for so long and can still sell out tours on top of shifting a reasonable number of records here."

IN MANY respects, BJH have been their own worst enemies in recent years. Their past few albums have been holding affairs; ideal for long-term fans of the band such as myself (exquisitely motivated songs and balanced arrangements) yet not really offering bypassers the bait to get 'em reeled in.

The band were guilty of treading water rather than walking on it – an easy trap to fall into. And their label, Polydor, reacted with calculated indifference. They knew that BJH would sell a certain number of records whatever (lack of) promotion was put behind 'em.

Moreover, you can't blame the company either, because the Barclays produced nothing to motivate those whose job it is to get an album/single played on the radio, seen on TV and written about in the press. Holroyd freely admits the problem.

"BJH belong to an older generation in relation to most of the people at Polydor. I walk into their offices and everyone's so much younger than me! Given the situation it's easy to understand why they see us as boring old farts not worth taking too much time over."

But all that must surely change with BJH's new LP 'Face To Face', easily the finest offering from the band in years. It's vital, vibrant, full of classic Barclays touches yet also contemporary in its format and structure.

For the first time in arguably a decade, BJH have given Polydor something they can get their teeth into . . . and what's more, challenged every preconception *K!* readers might have about 'em. This could be to BJH what '90125' was to Yes.

"I never like listening to our albums after we've just done 'em, but I must admit that I do think 'Face To Face' is our best in years. I suppose at least part of the reason is that we came off the album-tour-album-tour treadmill and took a lot longer getting the material just right. Basically, we made a conscious decision to come off the road after which we used up every available minute to do this album.

"ORIGINALLY, WE wanted to use Pip Williams, who produced our last two LPs ('Ring Of Changes' and 'Victims Of Circumstance') once again but he was busy with the Moody Blues' last album, so instead of waiting we began work with Greg Jackman at John Lees' home studio in the North of England and things went really well.

"In the end we did bring in Pip for a few tracks that didn't sound quite right, and he had the advantage of working on *complete* songs rather than mere ideas as in the past. And clearly this helped to get the balance spot on."

'Face To Face' isn't the result of a magical potion, but the fusion of timing and technique. And the final product is indeed a triumph, although it's far too early to tell whether it'll broaden out BJH's appeal.

Nonetheless anyone prepared to give good, strong melodic music a chance surely can't fail to fall at the feet of one of the UK's most consistent acts. The challenge has been thrown down to both Polydor and you; the question now is – are you (or they) able to rise to it?

"Whilst we obviously hope that 'FTF' will do well for us here, nonetheless we already know that this band is big enough in Europe, especially Germany, France and Switzerland, to ensure that the LP will sell well enough to keep us solvent.

"The beauty of BJH is that we are successful enough to maintain the band yet have never had the super-hit status that puts so much pressure on others. We don't have people bearing down insisting we repeat a hit formula because we don't have one! We are one of the few who can claim such a position. BJH can be musicians without worrying about too much success or not enough."

The Barclays take to the road again in April and will be slotting eight shows in the UK into their Euro-schedule (for full details see Tour Newz page 39). Augmenting them live, as on the last tour in '85, will be keyboard players Kevin McAlea and Bias Boshell (the latter has only recently finished a stint with the Moodies), but sadly there won't be any female backing singers like last time out ("They were great fun to have around but just didn't work out").

It all promises to be quite spectacular and any fans of classy rock are urged to buy up tickets now, having first obtained a copy of one of the year's most ecstatic albums of course!

IT IS to the everlasting damnation of the British public that BJH have gone along for 21 years without *ever* causing a ripple in many pools. So let's all make a resolution now to ensure that the next 21 years sees one of the greatest acts we've produced getting some of the accolades they so thoroughly deserve.

LOCAL CHART

1 REIGN IN BLOOD **Slayer** (Def Jam/Geffen)
2 SCARRED FOR LIFE **Obsession** (Enigma)
3 TIGHTROPE **Anthem** (Restless)
4 AWAKEN THE GUARDIAN **Fates Warning** (Metal Blade)
5 DARKNESS DESCENDS **Dark Angel** (Cobra)
6 MASTER OF PUPPETS **Metallica** (Elektra)
7 THE DARK **Metal Church** (Elektra)
8 CRIMSON GLORY **Crimson Glory** (Roadrunner)
9 THE UNSTOPPABLE FORCE **Agent Steel** (Under One Flag)
10 CRIMES OF INSANITY **Tysondog** (Neat)
11 TRUE AS STEEL **Warlock** (Vertigo)
12 MENACE TO SOCIETY **Lizzy Borden** (Metal Blade)
13 GAME OVER **Nuclear Assault** (Combat)
14 RAGE FOR ORDER **Queensrÿche** (EMI America)
15 SURVIVAL IN THE STREET **Assault** (Metalhead)
16 NO SAFE PLACE **Abbatoir** (Cobra)
17 PEACE SELLS . . . BUT WHO'S BUYING? **Megadeth** (Capitol)
18 KEEPER OF THE FLAME **Deaf Dealer** (Mercury)
19 METALIZED **Sword** (Aquarius)
20 THE CURSE **Omen** (Metal Blade)
21 SIN WILL FIND YOU OUT **Original Sin** (Cobra)
22 ETERNAL DEVASTATION **Destruction** (Banzai)
23 THE SPECTRE WITHIN **Fates Warning** (Banzai)
24 METAL OF HONOR **TT Quick** (Island)
25 RECOGNIZE NO AUTHORITY **Détente** (Metal Blade)
26 FIFTH ANGEL **Fifth Angel** (Roadrunner)
27 DAY OF THE JACKAL **Damien Thorne** (Cobra)
28 TO HELL WITH THE DEVIL **Stryper** (Enigma)
29 SOMEWHERE IN TIME **Iron Maiden** (Capitol)
30 WINDS OF WAR **Iron Angel** (Banzai)

Compiled by Radio Radio 104.5 cable FM, Calgary, Canada.

Anyone wishing to have their local chart published should send a copy to: **Kerrang!** ***Charts, Spotlight Publications, Greater London House, Hampstead Rd, London NW1 7QZ.***

INDIE METAL

1 3 MASTER OF PUPPETS **Metallica** (Music For Nations)
2 4 FASHION BY PASSION **White Sister** (FM/Revolver)
3 2 SPREADING THE DISEASE **Anthrax** (Music For Nations)
4 1 LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
5 7 KILL 'EM ALL **Metallica** (Music For Nations)
6 12 CRIMSON GLORY **Crimson Glory** (Roadrunner)
7 6 TO HELL WITH THE DEVIL **Stryper** (Music For Nations)
8 5 DOOMSDAY FOR THE DECEIVER **Flotsam And Jetsam** (Roadrunner)
9 8 FISTFUL OF METAL **Anthrax** (Music For Nations)
10 11 GAME OVER **Nuclear Assault** (Under One Flag)
11 9 RIDE THE LIGHTNING **Metallica** (Music For Nations)
12 16 FIFTH ANGEL **Fifth Angel** (Roadrunner)
13 10 THE MUSIC FOR NATIONS SINGLES ALBUM **Various** (Music For Nations)
14 14 BEYOND THE GATES **Possessed** (Under One Flag)
15 18 ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
16 20 SOLDIERS UNDER COMMAND **Stryper** (Music For Nations)
17 — IS BEYOND POSSESSION **Beyond Possession** (Roadrunner)
18 13 MENACE TO SOCIETY **Lizzy Borden** (Roadrunner)
19 15 EINE KLEINE NACHTMUSIK **Venom** (Neat)
20 17 WHERE LEGEND BEGAN **English Dogs** (Under One Flag)

STAR CHOICE

JASON NEWSTED (METALLICA)
'MASTER OF PUPPETS' Metallica (Music For Nations)
'LIFE OF DREAMS' The Crumbsuckers (Rough Justice)
'TIGHTROPE' Anthem (Nexus)

MICHAEL DES BARRES
'ADDICTED TO LOVE' Robert Palmer (Island 45)
'HEARTBEAT' Don Johnson (Epic 45)
'KOMMANDER OF KAOS' Wendy O. Williams (Zebra)

THE OUTFIELD
'ADDICTED TO LOVE' Robert Palmer (Island 45)
'RAISED ON RADIO' Journey (CBS)
'NEVER' Heart (Capitol 45)

JON DRENNING (CRIMSON GLORY)
'90125' Yes (Atco)
'THIRD STAGE' Boston (MCA)
'A DAY AT THE RACES' Queen (EMI)

US HM RADIO

1 1 SOMEWHERE IN TIME **Iron Maiden** (Capitol)
2 3 TO HELL WITH THE DEVIL **Stryper** (Enigma)
3 2 PEACE SELLS. . . BUT WHO'S BUYING? **Megadeth** (Capitol)
4 10 MECHANICAL RESONANCE **Tesla** (Geffen)
5 5 REIGN IN BLOOD **Slayer** (Def Jam/Geffen)
6 4 THE DARK **Metal Church** (Elektra)
7 7 AWAKEN THE GUARDIAN **Fates Warning** (Metal Blade)
8 9 NIGHT SONGS **Cinderella** (Mercury)
9 — THE HOUSE OF BLUE LIGHT **Deep Purple** (Mercury)
10 6 ORGASMATRON **Motörhead** (Profile)
11 8 SLIPPERY WHEN WET **Bon Jovi** (Mercury)
12 13 VINNIE VINCENT INVASION **Vinnie Vincent** (Chrysalis)
13 — LICENSE TO KILL **Malice** (Atlantic)
14 re INSIDE THE ELECTRIC CIRCUS **WASP** (Capitol)
15 12 TRUE AS STEEL **Warlock** (Mercury)
16 — WE ARE NOT AMUSED **Straw Dogs** (Reckless)
17 15 DANCING UNDERCOVER **Ratt** (Atlantic)
18 19 GAME OVER **Nuclear Assault** (Combat)
19 re LOOK WHAT THE CAT DRAGGED IN **Poison** (Enigma/Capitol)
20 16 JUDAS **Helloween** (Noise)

Compiled by Gail Flug, hard rock co-ordinator for the CMJ Music Report, 830 Willis Ave, Albertson, New York 11507, USA.

IMPORTS

1 THE LADDER **The Ladder** (Atco)
2 LICENSE TO KILL **Malice** (Atlantic)
3 SWEET SAVAGE **Sweet Savage** (Savage Tunes)
4 REIGN IN BLOOD **Slayer** (Def Jam/Geffen)
5 MASK **Kuni** (Roadrunner)
6 ROCK THE WORLD **Kick-axe** (Epic)
7 THAT MAKES ONE **Easy Action** (KGR)
8 LA **Lawrence Archer** (Meldac)
9 AGENT **Agent** (Virgin)
10 LIVE ?!*@ LIKE A SUICIDE **Guns n' Roses** (Uzi Suicide)

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The programme is digitally controlled so that, whenever you dial, you'll be sure to hear the whole thing from start to finish. Calls to the *Kerrang!* Metal Line cost 23p/46p per minute (depending on the time of day).

Make a note of this phone number, exercise that dialling finger and beware – we're gonna get phone lines nationwide red hot and burnin'!

NB: Owing to technical difficulties, the Metal Line will not be available on Wednesdays until further notice.

SINGLES

1 — ROCK THE NIGHT **Europe** (Epic)
2 4 BEHIND THE MASK **Eric Clapton** (Duck)
3 — FROZEN HEART **FM** (Portrait)
4 — FIRE **Bruce Springsteen & The E Street Band** (CBS)
5 — KEEP YOUR HANDS TO YOURSELF **Georgia Satellites** (Elektra)
6 2 THE FINAL COUNTDOWN **Europe** (Epic)
7 3 LIVIN' ON A PRAYER **Bon Jovi** (Vertigo)
8 6 KING'S CALL **Phil Lynott** (Vertigo)
9 1 OVER THE HILLS AND FAR AWAY **Gary Moore** (10 Records)
10 12 YOU GIVE LOVE A BAD NAME **Bon Jovi** (Vertigo)
11 — NORTHERN LADY **Saxon** (EMI)
12 — BRAIN DEATH **Nuclear Assault** (Under One Flag)
13 7 FACE THE DAY **Great White** (Capitol)
14 11 MADHOUSE **Anthrax** (Music For Nations)
15 5 LAND OF CONFUSION **Genesis** (Virgin)
16 10 SIX TRACK EP **Warlock** (Vertigo)
17 9 CREEPING DEATH **Metallica** (Music For Nations)
18 14 JUMP IN THE FIRE **Metallica** (Music For Nations)
19 — IF THAT'S WHAT IT TAKES **Terraplane** (Epic)
20 8 DREAMIN' **Status Quo** (Vertigo)
21 13 STRANGER IN A LAND **Iron Maiden** (EMI)
22 15 HE'S BACK (THE MAN BEHIND THE MASK) **Alice Cooper** (MCA)
23 16 WAR **Bruce Springsteen & The E Street Band** (CBS)
24 17 IN THE ARMY NOW **Status Quo** (Vertigo)
25 21 THIS LOVE **Bad Company** (Atlantic)
26 23 AMANDA **Boston** (MCA)
27 26 SLEDGEHAMMER **Peter Gabriel** (Virgin)
28 19 95-NASTY **WASP** (Capitol)
29 22 TO BE A LOVER **Billy Idol** (Chrysalis)
30 24 WHO WANTS TO LIVE FOREVER **Queen** (EMI)

ALBUMS

1 14 MASTER OF PUPPETS **Metallica** (Music For Nations)
2 2 SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
3 1 THE HOUSE OF BLUE LIGHT **Deep Purple** (Polydor)
4 38 GEORGIA SATELLITES **Georgia Satellites** (Elektra)
5 4 THE FINAL COUNTDOWN **Europe** (Epic)
6 3 LIVE MAGIC **Queen** (EMI)
7 10 SO **Peter Gabriel** (Virgin)
8 13 NIGHT SONGS **Cinderella** (Vertigo)
9 15 EAT 'EM AND SMILE **David Lee Roth** (Warner Brothers)
10 5 7800° FAHRENHEIT **Bon Jovi** (Vertigo)
11 8 BROTHERS IN ARMS **Dire Straits** (Vertigo)
12 7 BON JOVI **Bon Jovi** (Vertigo)
13 21 PEACE SELLS . . . BUT WHO'S BUYING? **Megadeth** (Capitol)
14 12 SPREADING THE DISEASE **Anthrax** (Music For Nations)
15 — COUNT THREE AND PRAY **Berlin** (Mercury)
16 9 INVISIBLE TOUCH **Genesis** (Virgin)
17 22 INDISCREET **FM** (Portrait)
18 16 FASHION BY PASSION **White Sister** (FM/Revolver)
19 6 LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
20 26 WHEN SECONDS COUNT **Survivor** (Scotti Brothers)
21 24 THE DARK **Metal Church** (Elektra)
22 23 WHIPLASH SMILE **Billy Idol** (Chrysalis)
23 27 A KIND OF MAGIC **Queen** (EMI)
24 20 SOMEWHERE IN TIME **Iron Maiden** (EMI)
25 29 INSIDE THE ELECTRIC CIRCUS **WASP** (Capitol)
26 11 LIVE ALIVE **Stevie Ray Vaughan & Double Trouble** (Epic)
27 35 GREATEST HITS **Queen** (EMI)
28 25 TO HELL WITH THE DEVIL **Stryper** (Music For Nations)
29 18 TRILOGY **Yngwie J. Malmsteen** (Polydor)
30 — GAUDI **The Alan Parsons Project** (Arista)
31 47 KILL 'EM ALL **Metallica** (Music For Nations)
32 19 DOOMSDAY FOR THE DECEIVER **Flotsam And Jetsam** (Roadrunner)
33 45 FISTFUL OF METAL **Anthrax** (Music For Nations)
34 17 VINNIE VINCENT INVASION **Vinnie Vincent** (Chrysalis)
35 36 NASTY NASTY **Black N' Blue** (Geffen)
36 31 LIVE 1975-1985 **Bruce Springsteen & The E Street Band** (CBS)
37 42 CRIMSON GLORY **Crimson Glory** (Roadrunner)
38 re THIRD STAGE **Boston** (MCA)
39 40 GAME OVER **Nuclear Assault** (Under One Flag)
40 49 5150 **Van Halen** (Warner Brothers)
41 50 AFTERBURNER **ZZ Top** (Warner Brothers)
42 30 CONSTRICTOR **Alice Cooper** (MCA)
43 28 IN THE ARMY NOW **Status Quo** (Vertigo)
44 32 RIDE THE LIGHTNING **Metallica** (Music For Nations)
45 37 LIVE AFTER DEATH **Iron Maiden** (EMI)
46 33 DANCING UNDERCOVER **Ratt** (Atlantic)
47 39 ELIMINATOR **ZZ Top** (Warner Brothers)
48 34 TRUE AS STEEL **Warlock** (Vertigo)
49 41 THE SEER **Big Country** (Vertigo)
50 44 VIGILANTE **Magnum** (Polydor)

PLAYLIST

DAVE 'WHO KILLED THE COMEDIAN?' DICKSON
'THE RAINMAKERS' The Rainmakers (Mercury)
'READY OR NOT' Lou Gramm (Atlantic)
'LIVE AT THE CARNEGIE HALL' Judy Garland (Capitol)

MALCOLM 'LET'S INDULGE IN SODOMY & LUST' DOME
'THE KEEPER OF THE SEVEN KEYS PART I' Helloween (Noise)
'MAGGOTS: THE RECORD' Wendy O. Williams/Plasmatics (GWR)
'COUNT THREE & PRAY' Berlin (Mercury)

DEREK 'WHO IS GORDON PRUNEHURST?' OLIVER
'FASHION BY PASSION' White Sister (FM/Revolver)
'BEATS FROM A SINGLE DRUM' Rose Tattoo (Mushroom import)
'FACE TO FACE' Barclay James Harvest (Polydor)

GEOFF 'GIMME A HANKIE, QUICK!' BARTON
'MAGGOTS: THE RECORD' Wendy O. Williams/Plasmatics (GWR)
'LONG STICK GOES BOOM' Krokus (track from the 'Alive And Screamin'' LP on Arista)
'ACT TUFF' Lisa Dominique & Marino The Band (track from 'The Big Kiss' EP on Scorpio)

DANTE 'GLAM SLAM' BONUTTO
'FIRE UNDER THE WHEELS' Waysted (Parlophone 45 B-side)
'THE RAINMAKERS' The Rainmakers (Mercury)
'WE ARE NOT AMUSED' Straw Dogs (Reckless)

NEXT ISSUE

GARY MOORE/AGENT STEEL
AARDSHOK FESTIVAL REPORT
DEEP PURPLE LIVE IN POLAND
PLUS FREE GIANT BON JOVI POSTER

KERRANG!

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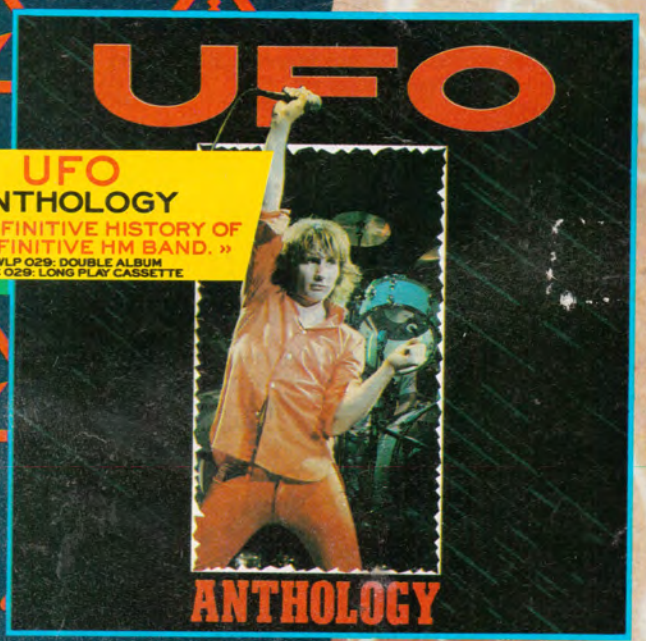

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